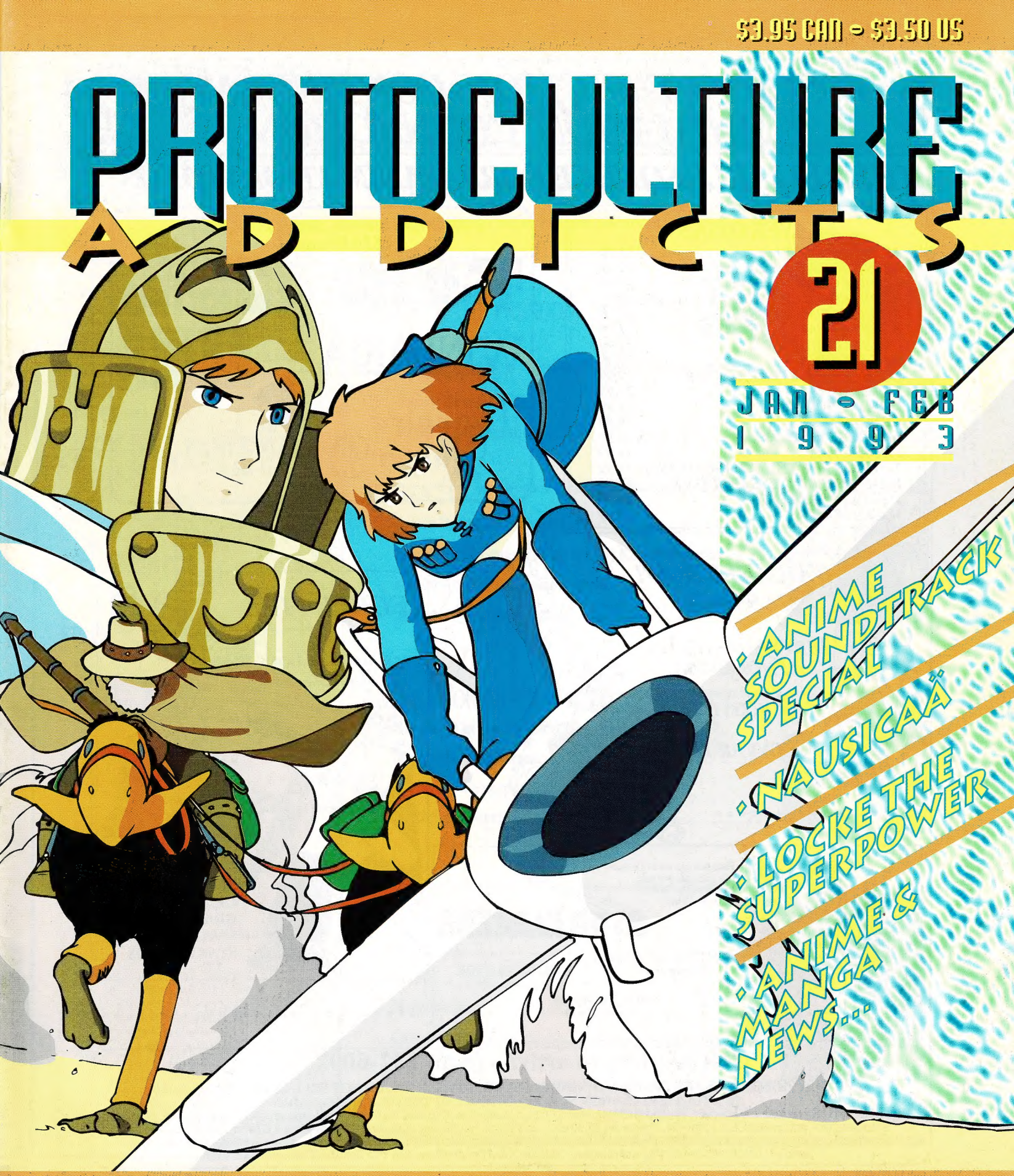
$3.95 CAN - $3.50 US

PROTOCULTURE ADDICTS

21

JAN - FEB 1993



- ANIME SOUNDTRACK SPECIAL
- NAUSICAÄ
- LOCKE THE SUPERPOWER
- ANIME & MANGA NEWS...

THE ANIME & MANGA MAGAZINE

SCIENCE FICTION CONTINUUM
ANIMATION CONNECTION

THE RELIABLE SOURCE FOR JAPANIMATION VIDEOS!

LASER DISKS

AKIRA	124.99
ASTROBOY (4 episodes) avail 5/93	29.99
BUBBLEGUM CRISIS #1 (1,2,3)	64.99
BUBBLEGUM CRISIS #2 (4 & music vid)	64.99
BUBBLEGUM CRISIS #3 (5,6)	64.99
BUBBLEGUM CRISIS #4 (7,8)	64.99
CYRSTAL TRIANGLE	34.99
DOG SOLDIER	29.99
GALL FORCE: ETERNAL STORY	29.99
HUMANOID	29.99
DOMINION (1-4)	69.99
LENSMAN	39.99
MD GEIST avail 6/93	34.99
PROJECT AKO	39.99
TWILIGHT OF THE COCKROACHES	34.99
VAMPIRE PRINCESS MIYU (1 & 2)	64.99
VENUS WARS avail 7/93	34.99
WANNABEES	29.99

Full length movies, dubbed in English
$29.99 each!

Fist of the North Star

The Castle of Cagliostro

WINDARIA

AKIRA

Vampire Hunter D

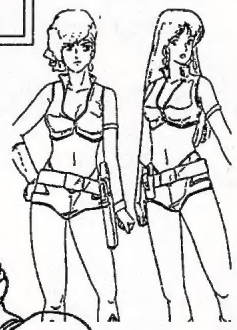
LENSMAN

AVAILABLE NOW!
$24.99 each!

DIRTY PAIR: AFFAIR AT NOLANDIA

MACROSS II 1 & 2

GUYVER 1 & 2



FORCE FIVE

All are 46 min, recorded in SP
$19.99 ea
Buy all five for $89.99

DANGUARD ACE
GAIKING
GRANDIZER
SPACEKETEERS
STARVENGERS

Each title is a set of 13 tapes,
two episodes per tape.
Single tapes - $14.99
13 tapes - $185

STAR BLAZERS

QUEST FOR ISCANDAR
Volumes 1-13

COMET EMPIRE
Volumes 14-26

BOLAR WARS
Volumes 27-39

Call toll-free to order - (800) 232-6002

ALL OUR VIDEOTAPES ARE BRAND NEW AND FACTORY SEALED! WE DO NOT SELL FUZZY BOOTLEGS!
OUR TOLL FREE NUMBER NOW REACHES ALL OF THE U.S.A. AND CANADA!
All prics are in U.S. currency. VHS only. We accept Mastercard, Visa, & American Express. No COD's. We only accept payment in U.S. currency.
Shipping for Continental USA 1 tape-$4, 2 tapes-$6, $1.50 each add'l tape. Starblazers shipping - $15 for one set, $20 for two, $25 for three.
Canada shipping - one tape - $10, $1.50 for each add'l. Starblazers shipping - add $7 for each set of 13 tapes. Allow 3 to 6 weeks for delivery.
Send $1 (US currency only) for a catalogue. Mail to: S & J Productions, Inc PO Box 154 Colonia, N.J. 07067

PROTOCULTURE ADDICTS #21, Jannuary/Feburary 1993. The Anime and Manga Magazine. Published bimonthly by Ianus Publications, 2360 de LaSalle Ave., Studio 211, Montréal, Qc., Canada, H1V 2L1. Tel: (514) 899-5929. FAX: (514) 254-4981.

SUBSCRIPTION (6 issues): $18 US, $22.47 CAN (GST inluded) and $25 US oversea. Check or Money Order must be drawn to Ianus Publications, Inc.

PROTOCULTURE ADDICTS is © 1993 by IANUS PUBLICATIONS INC. The copyrights and trademarks mentioned herein are the property of their respective owners. PROTOCULTURE ADDICTS acknowledges the creators and copyright holders of the materials mentioned or pictured herein, and does not seek to infringe on their rights. All rights to articles/artwork revert to their respective writers/artists upon publication, Contributors are responsible for their views which are not necessarily those of PROTOCULTURE ADDICTS. No part of this magazine can be reproduced without permission of the publisher, except for review purposes.

ISSN 0835-9563

Legal deposit at Bibliothèque Nationale du Canada
Legal deposit at Bibliothèque Nationale du Québec
Printed in Canada

STAFF

Claude J. Pelletier, Publisher
Marc-Alex Vézina, Editor-in-chief
Martin Ouellette, Assistant Editor
Pierre Ouellette, Art Director
Jeff Fortier, Layout
Jean Carrières, Copy Editor
Jimmy Mah, Proofreading
Lucien Soulban, Proofreading
Patrick Lapointe, Public Relations
Miyako Graham, Translation
Daichi Saeko, Translation

COVER

Alexandre Racine

SPECIAL THANKS

John O'Donnell (U.S. Manga Corps)
Fred Patten (Streamline Pictures)
Janice Hindle (AnimEigo)
Jeffrey Tom (New Type)
Lopa Mukherjee (Viz)
Jean-Philippe Marin
Karl Altstaetter
Sylvain Harvey
Richard Martin
Dan Kellaway
James Taylor
Don Yee

CONTENTS

EDITORIAL

Soundtrack or BGM, by Jean Carrières 4
Fan Art 5

VOICE OF THE FREEDOM FIGHTER 6

FLOWER OF LIFE

Anime Gossips (10),
by Micheal Birchfield 8

SPOTLIGHT

Japan Rocks, by James Taylor 10
Robotech the music of an era, by Karl Altstaetter 13
Background Music anime style,
by Jean Philippe Marin 14

ANIME STORIES

Nausicaä of the Valley of the wind,
by Martin Ouellette 16
Locke the Superpower,
by Richard Martin 22

NEWS

Events 31
Manga 31
Anime 32
Flash News 34
Cartoons 34

SOUNDTRACK OR BGM?

EDITORIAL

I haven't done an editorial for Protoculture Addicts in two years. I'm rusty. Yet when Claude Pelletier walked up to me and asked me to do an editorial for this particular issue, which focuses on music in animations, I could not resist. I'm a big music lover. Then I asked myself what could I talk about that would make a challenging editorial?

Blank.

Complete and utter blank. Nothing came to mind. Then, finally, I had a bright flash... Please bear with the following babble.

I recently went to see CHAPLIN (the movie). It brought me back to the era of silent movies, when you had only images and music, and an occasional caption, to figure out the story. When talkies began to appear, Chaplin categorically refused to make the Tramp (his famous character) talk. "You can't make the Tramp talk," he insisted. Indeed, how could you put a voice on this famous character? Chaplin's genius was to make endearing to us a character by relying solely on basic images and music. He did not need fancy dialogue.

If you have a script of your favorite animation, or if you have memorized the dialogue, try the following experiment: put the tape in the VCR, turn off the sound and try to speak out loud what the characters are saying. Or, if you prefer, put the TV on mute when the characters don't speak. The idea is to experience the same animation without its music. Feel how bland it is. Realize that without the soundtrack, you lose half the feel of the animation.

All this is to say one thing: I resent the term "background music" (BGM). It enhances the belief that music merely fills the void between dialogue. There is much more to it than that. It's a soundtrack... It has a life of its own... It belongs there. You're never going to have a successful OVA without it. Ask Charlie Chaplin. An image is worth a thousand words and a single note is worth a hundred. Why even bother with dialogue? After all, who, among anime fans, has not watched at least once an original Japanese version, not caring about understanding dialogue? The images and the music are what really counted, no?

I remember how I felt when I first watched the final scene of Megazone 23 part II, when Eve sings during the zone's destruction. I was breathless. I watched and rewatched it endlessly until the tape became worn out.

I also remember **Windaria**, **Iczer I**, **Bubblegum Crisis**, **Record of Lodoss War**, **Akira**, **Nausicaa**, **Gundam**, **Gunbuster**, **Giant Robo**, **Macross** and countless other anime, and I think the music in there deserves better than to be labelled "background music". As if it was of secondary importance.

It's a soundtrack.

And don't you forget it.

Jean Carrières

* * *

In this issue, our spotlight feature is on the BGM (Sorry Jean!). Back ground music. A very important aspect of Japanese animation. We have an article on those groups who are doing the music in our favorite anime. It gives you all the information needed to discover and enjoy those BGM. There is an article on the first BGM released in America: the ROBOTECH BGM. Finally, we are reviewing several of those BGM, to help you in your choice. This issue also offers articles on NAUSICAA, which has seen its popularity renewed by the release of volume 4 of its manga, and LOCKE THE SUPERPOWER, an OVA series not very well known. Enjoy.

CJP

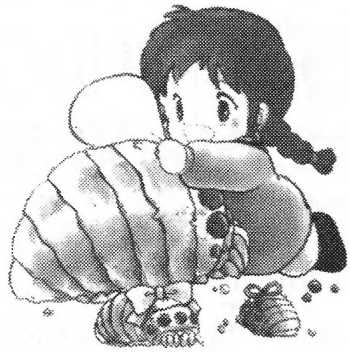
FAN ART

ILLUSTRATIONS

Normand Bilodeau 3-5
Sylvain Harvey 5
Daniel C. Kellaway 5
Hayao Miyazaki 6, 7
John Moscato 12, 20
Alexandre Racine 1, 27-28
Don Yee 5, 8

CREDITS / COPYRIGHTS

AKIRA (© 1990 Mash-Room Co, Ltd. All rights reserved.).
ALADDIN (© The Walt Disney Company. All rights reserved).
BUBBLEGUM CRISIS (© 1987/90 by Artmic, Inc & Youmex, Inc. Translation and subtitles © 1991-92 by AnimEigo, Inc.).
GUNDAM (© Sunrise. V-GUNDAM illustrations are from NEWTYPE (03-93) pp. 14-15).
HURRICANE LIVE 2032/33 (© 1988/1990 by Artmic & Youmex. Licensed to AnimEigo by Youmex. Translation & subtitles © 1992 by AnimEigo).
KIMAGURE ORANGE ROAD (© 1988/90 Toho-Studio Pierrot. Subtitled and released by AnimEigo. Licensed by Toho International Co.).
LOCKE THE SUPERPOWER (© 1984 Nippon Animation Co. Ltd./ Shochiku Co., Ltd. All rights reserved. Package design © 1987 Celebrity Home Entertainment, Inc.).
MACROSS & FLASHBACK 2012 (© Big West).
MACROSS II (© 1992 Big West/ Macross II Project. English video © L.A. Hero/U.S. Renditions. MACROSS II is ™ Viz Communications, Inc. HARUHIKO MIKIMOTO ILLUSTRATIONS is published by Movic Co. Ltd and distributed by Books Nippan).
MEGAZONE 23 (© Idol/Artmic/Victor/AIC).
NAUSICAÄ (© 1984 Nibariki/Tokuma Shoten/ Hakubodo/Top Kraft. ™ Hayao Miyazaki & Tokuma Shoten. The English version, WARRIORS OF THE WIND, is © 1990 R&G Video/ Starmaker Entertainment Inc. The manga is © 1993 Studio Ghibli/Tokuma Shoten and is published in English by Viz Comics. Illustrations are from the ROMAN ALBUM (Extra #61), "The Journey of Shuna" AM JuJu book, and an "Animage Bunko Juju" bookmark).
PORCO ROSSO (© 1992 Studio Ghibli/ Hayao Miyazaki).
ROBOT CARNIVAL (© 1987 A.P.P.P. Co., Ltd.).
ROBOTECH (© 1985 Harmony Gold USA Inc./ Tatsunoko Production Co. Ltd. All Rights Reserved. The ROBOTECH PERFECT COLLECTION soundtrack was released by US Renditions).
SOL BIANCA (© 1990 NEC-AVENUE. Subtitled version released by A.D. Vision).
WINDARIA (© 1986 Idol Co., Ltd/ Harmony Gold U.S.A., Inc.).



Hi guys!

Thank you for sending me the latest issue of P.A.! Issue 16 is excellent! I really enjoyed the Ben Dunn interview and the LODOSS WAR coverage! I'd also like to comment on some of the remarks made by Vrilitwhai. First, the OAV has not played a part in the death of the good TV anime in Japan. The economy has. But this has changed. The 1991 and 1992 seasons feature some of the best anime on television in years! All this during the height on OAV activity. Hmmm...

Also, his view of how much OAVs cost is not very well informed. He states that TV episode collections are much better value than OAVs because they are cheaper. You know why they are cheaper? The production costs have already been paid by the shows' sponsors. Like movies, everything has been paid for by investors and sponsors. Anything after it airs is pure profit. OAVs, on the other hand, costs a lot more because they have no commercial advertisements. They have not made any money beforehand. Not on TV, not on the movie screen. The first time an OAV is shown is the first time you pop it into the player. The cost has to be made up somewhere, and so it is passed onto the fans. OAVs are the first fan-sponsored video medium.

Well, back to work on ANIME STUFF...

Tom Mitchell

Tom, V. was speaking about the cost for the consumer. TV episode LDs cost less per minute than OVAs. He was just saying that the old TV shows were worth a glance and that they were cheaper to buy. His point of view was interesting. Too bad he never gave any answer to the critics, Maybe he's left our solar system?

Dear PA,

I'm writing you in response to the letter of Tsuriga Yukie [in PA #16]. I started getting hooked to Japanimation as a kid, I think, back when they had SPEED RACER on German TV. The real hook up came in '83-'84 when a German importer put out models of Imai and Arii about MACROSS. But because no one knew what they were, sales were low and they vanished into thin air. The same happened to the ROBOTECH kits released a year later or so by Revell. Now that the Super Channel has released the ROBOTECH series on Cable TV Network, and that the BATTLETECH game and ROBOTECH RPG are out, everybody wants those kits, but they are no longer available. You can only get them now from dealers or toy fairs at ridiculously high prices (would you pay 100-150$ for a 1/72 Glaug kit that was available at approx. 12$ back in 1983?).

How Japanimation stands or rather struggles in Germany? As Yukie said, NAUSICAA has been cut down in size, but I must also say that it is still a pretty good action-adventure. They did more horrible things to CAPTAIN HARLOCK AND THE MAZONES. First, they reshaped the original music score and had it redone by a German female singer so it sounds totally ridiculous and has relatively stupid lyrics. They also managed to pack the entire story in a 2 two-hour film. They totally cut it down, recut it and gave the actors a script that makes their dialogues sound like the incoherent babbling of some idiot. Well, I think it's still pretty nice for 5 or 6 year olds. Also, they cut some very violent scenes. In fact, violence is a real problem over here; they actually put the Porky-Cartoons out of action years ago because parents thought they were too violent. There is also very easy formula in the business: "a cartoon is a cartoon", and "cartoons are for kids" (and if they are not, they make them look that way).

Also available in Germany and luckily spared from this fate are TECHNOPOLICE 21C and the first 4 episodes of the original Japanese version of MACROSS. They were produced by a private company in Frankfurt and put out for rental and sale. Because they were only available at videoshops or directly from the producer, they are uncut, retain their original music score and have very good voice actresses. Many German hearts were melted down by Linn Minmay (I think her German voice is much better than the American one in ROBOTECH). The dialogues are translated faithfully from the Japanese and the original names are retained (i.e. Miya Hayase instead of Lisa Hayes, Hikaru Ichijo instead of Rick Hunter). There has been a release of the Comico adaptation of ROBOTECH in book format, but because of the change in format from the American page size to a smaller A5 size some pictures were crudly redrawn and the story rewritten for a VERY young audience (we call this "doing the kiddy stuff").

About AKIRA. There is a German version (though it is not well known in Germany). First: AKIRA had NO promotion before it was shown. It wasn't mentioned or reviewed except by the McDonalds Movie News (yes, that well-known fast food restaurant) which did a very nice and straight report. Second: At least in the newspapers of my city, there was no mention of the movie other than "AKIRA, Japanese film, 1990". That was all one could get from the newspapers. Third: Mannheim is not a small city and we have about a good dozen movie theaters, but AKIRA was run only in the smallest of them, for one week (once a day).

Another exemple is GUNHED which was available on video tape for rental. The original film was cut down by half an hour and recut. The last cut, as it looks, was done by a madman. The next Japanese live action film to hit the shelf was ZEIRAM, which a friend of mine told me was good. I haven't seen it yet so I can't say anything about it. So much for Japanimation in Germany.

One more thing. They are currently running THE QUEEN OF A THOUSAND YEARS (they did a very good job on the translation) on cable TV and there is a show called SAMURAI PIZZA CATS on air (also very well done). But still the most animation we get are from the French cable, which is running PATLABOR, SAINT SEYA, ROBOTECH, and others. Our only sources for original Japanimation OAV, books, mooks, comics and laser discs is with Books Nippan in Düsseldorf which I want to thank here very much. Thanks to all the staff and especially to the lovely ladies Ikuta-san and Uchiyama-san and the boss of the shop which have, and still do, supported us over the years. From the first smiles of astonishment about those German weirdos, our relation came to smiles of friendship. Another source of information is the United States. Thanks a lot to the guys and gals at PA and the big numbers like Streamline and AnimEigo who made it possible through faith and sweat to allow us to understand what is said in the films we love so much. Andlast, but NOT least, thanks to my old time pal Fred Schimpf, our well-known comic dealer who keeps us supplied with everything our hearts desire (and for not killing me when I skip on payment sometimes).

Sincerely yours,

Joachim Mazger
Mike Heissler
Germany

P.S. 'till Minmay gets even with all those guys who called her an airhead!

Thanks Joachim for having shared with us the situation of anime in Germany. It seems to be the same as in France and in Spain: there is not much anime on TV (but still more than in North America) and the translations are far from being satisfactory.

Dear Sirs,

About two months ago, I sent your company a letter containing samples of anime-related style drawings, asking if you might be interested in publishing any of them in the "Fan Art" section of your magazine, PROTOCULTURE

ADDICTS. To date, I have received no reply and I believe I have allowed sufficient time to elapse for the average company to respond.

Your failure to respond indicates two rather distressing things. First, that you decided not to publish my art after all. Fine, but that's your loss, since the vast majority of the art you deem to be of sufficient quality to publish is considerably inferior in both style and technique to mine (once again I fear the scourge of nepotism rear its ugly head). And second, but more importantly, that your company is so unprofessional that it didn't have the common decency to send me a refusal, which (in case you are not versed in the protocol of correspondence) is preferable to no response at all. What's worse, I'm not just some guy who saw your publication in his local comic shop and thought it might be "neat" to have his art published in it, but a subscriber to your magazine! If this is how you treat your customers, it's no wonder you remain a jerkwater publication with limited distribution.

I expect to receive from you shortly some form of explanation (no matter how feeble) for your rude negligence before I become any further disinclined to renew my subscription.

Sincerely,

Michael Cappiello
Stamford, CT

PS: For your reference, I have enclosed a duplicate of my initial letter to you, as I'm fairly certain the original copy I sent has been recycled by now. But perhaps I give you too much credit — you're probably not that progressive.

You are so wrong. We read all the letters we receive and answer most of them. Unfortunately, at the time you wrote we were understaffed and were struggling to maintain our production. Our priority was to reorganize ourselves to be able to release two magazines and our new gaming line. It meant to find more staff, new distributors, make a new deal with the printer, etc. All this to give more to fans like you and ultimately to keep our schedule. This is no hobby for us. We work up to eighty hours a week and pay ourselves just enough to eat. Everything is fine now, we are almost back on schedule, but it is due to our hard work and not to your encouragements. Your letter showed no gratitude for our efforts, no respect for the work of your fellow artists, impatience and immaturity.

Anyway, I am sorry that you felt prejudiced, but you have been answered. Better late than never. Of course, it would have helped you if you had included a SASE (not an American stamp, but an International Coupon). We are not publishing much fan art now; we are using illustrations taken directly from the animations. Watch your attitude, show more respect and, by the way, we do recycle our paper.

Dear PA Team,

Dear Claude,

I am not sending in an article this time, because I simply do not have the time currently (and that's until December). I have Japanese class Monday to Friday from 9:00 to 13:00. I study until 16:00, then I am off to work at the language school from 17:00 to 21:00. I spend my weekends on a more "social plane".

Recently, I went to Comic Market. It is a self-styled show where one can rent an emplacement and sell products of his own creation hoping, of course, to be discovered and become famous. The Comic Market's surface, spread over three gigantic hangars, represents more than four times the Montreal "Palais des Congrès". To add a little colour, knowing that Trekkies and Trekkers in North America love dressing up, try to imagine how many young Japanese fans come dressed up as their favorite anime character? A complete gymnasium has been reserved for their use so they can change and entry is restricted to costumed participants only! When it comes to mangas, the titles available are mostly satires or imitations of current popular titles (currently FIVE STAR STORIES and "CHIN NOKU NO KANTAI" (The Silent Service)).

I also went to the Wonder Festival: four building floors dedicated to miniature and model shows where robots and figures throned in great majority. In truth, there are very few large sized figures on the market (one tenth scale and more), so modelers sculpt their own figures, cast them and then sell them to each other. There was a floor of "professionals" displaying incredible dioramas and models!!! By the way, I saw a "Mirage" at one thirty-fifth. What a monster! It is at least sixty centimeters high!!!

Anyway, I'll leave it at that and I'll write again soon.

Bye!

Sylvain Rheault
Ageo-Shi, SAITANA-KEN
JAPAN

Dear Claude,

I've picked up your issues of PROTOCULTURE ADDICTS before. Yesterday, I picked up issue number 19 and I'd like to say this: I like it, especially your editorial. I felt a 'warmth' from it (your sincerity) that other magazines, of any kind, lack. They're usually very analytical, antiseptic, etc. In your editorial you spoke (wrote) from the heart. That was soooo nice. You're bound to get more loyalty from your readers this way. Oh! Please let me congratulate you and your staff on your professionalism: style, format, content, & lettering are excellent! You have an expensive magazine, but it's worth it. There's only quality inside. It's worth one's money. You have good quality paper for the cover (and excellent cover art), decent paper for the inside. Easy to understand, concise and to the point material/articles. I love the animation cells but I really like the line drawings. They look better in a black and white format. The cells would really look cool if they were in color. Color is expensive though. You're wondering how I know. My fiancé runs a small 20-24 page magazine of his own. That's how I know. Anyway, I really love the style of letters you chose to go with. To me, and this is probably only my opinion, they look "elegant" because, for the most part, they're slightly long and thin lined. I never liked short, squat/fat lettering which you have to squint to read. The ad on page 7 in issue number 19 is like that.

Anyway, I'd like to ask for a favor, if you're not too busy. In "Voice of the Freedom Fighter" you mentioned the WorldCon in 1993 in Winnipeg. Could you pass me some information (any kind of information) on this and the 1993 Anime Expo?

Thank you!

Maria C. Medina
Chicago, IL

Thanks for your kind words. Unfortunately, the magazine is still not totally to our satisfaction. That is why we will add more pages and use an improved layout starting with #22. As of issue #26, we will have better printing quality and some colors inside. You said it is expensive, but it is still less expensive than the other anime magazines. The new improvements will bring a new price raise, but it will still be the best and cheapest. About ANIME EXPO '93, you probably have already seen the information and ads in PA #17 & 18. I don't know any details on the Winnipeg WorldCon in 1994. Check the "Events" section in the NEWS of future

CJP

VOLUME TEN

Edited by: Michael Birchfield

All-Star list of reporters:
Michael Birchfield, Tampa, FL
Steve Bierce, Spring Hill, FL
Kelli Hazlewood, Dallas, TX

ANIME GOSSIP

To follow-up on the information in Volumes Six and Nine, we are delighted to report that NASA has actually found a proper use for customers of the WALTRIP CLINIC NASA plans to take a group of large (make that enormous - no, make that humonguous) breasted anime females in orbit aboard the Space Shuttle to test the effects of weightlessness upon their bosoms. (If I might make a suggestion to NASA, an ATLAS rocket might make a more appropriate launch vehicle than the shuttle in this instance!) (MB)

The remodeling of FREDERICK'S OF HOLLYWOOD (after the Los Angeles riots) was hastened by the donation of castoff armor from the A.R.I.E.L. project. "The A.R.I.E.L. was being repaired and the extra armor would have been scrapped anyway," so said a figure associated with the project. The deal was financed by a prominent "intimate apparel" designer from Mega-Tokyo. She would not allow her name to be used, but said that she always admired FREDERICK'S style and would be honored to provide them more assistance if asked. (SB)

It has been learned that because his work in the CHEETOS cheese puffs commercials has become increasingly hazardous, Chester Cheetah has hired old WARNER BROS. star Wyle E. Coyote as his stunt trainer. (MB)

There is an unconfirmed report or leave it a "rumor" that the incredibly successful heavy-metal band GUNS 'N' ROSES asked the producers of "Bubblegum Crash" for a commission to create new theme music for any segment in production. The rumor goes that Axl Rose himself was "exposed" to the exploits of the KNIGHT SABERS when an S-F convention took place at a hotel where he was staying while on tour. An industry observer hinted that since G.N.R. provided tracks on both a "Dirty Hairy" film and "Terminator 2," "Bubblegum Crash" would be the next logical step. However, factual information is next to impossible to come by, and attempts by ANIME GOSSIPS to confirm this story have been met by resistance from G.N.R.'s GEFFEN RECORDS media relations staff and the destruction of our Mega-Tokyo office by forces unknown. (SB)

In a related story, the Mega-Tokyo A.D. POLICE recruitment campaign has hit so many snags (especially lack of interest) that the department is thinking of taking the Matsumoto solution and will simply produce photocopies of everybody. "The Boomers go through our ranks like paper anyway," a city official was quoted as saying. Protests by the local police union have fallen on deaf ears. (SB)

Some light may have been shed on whatever became of Edward Scissorhands following the tragic conclusion of the film of the same name. Some anime/S.F. fans have speculated that Mr. Scissorhands left Earth sometime in the mid-21st century after serving the international conglomerate GENOM in an unknown capacity. This speculation has gone as far to suggest that he eventually founded the BORG civilization seen in "Star Trek - The Next Generation." This reporter is inclined to agree with such notions after seeing the S.T./T.N.G. episode "I, Borg." The family resemblance is striking! (MB)

The manufacturers of the bioplastic "Ahhan" caltrop mines, used by the BUAKU gang in Newport City have gotten a major contract to provide air bags for GENERAL MOTORS' SATURN division. The editors of ANIME GOSSIPS decline any comment on this development. (SB)

ANIME GOSSIPS readers will recall as reported in Volumes Two and Four, the ARMOR-ALL company had signed various metal-clad anime personalities to promote their product. However, their celebrity ad campaign is an even bigger success with the signing of the Limbo Galaxy's seven defenders of justice, otherwise known as the SILVERHAWK team. "We really like the product," team leader Quicksilver was quoted as saying. "We use the stuff by the gigaliter - on our base, our vehicles, our pets, and, **of course**, on ourselves. We space cops need to look our best to earn the public's confidence in us. Tussling with Monstar's riff-raff is worse than dilithium mining, but ARMOR-ALL is the best protectant Dolare's can buy!" Despite this, ANIME GOSSIPS is reminded of the out-of-court settlement between the SILVERHAWKS and lawyers representing the GATCHAMAN FORCE (a.k.a. G-FORCE) in that patent infringement case in 1988... (SB)

Eve Tokimatsuri was recently seen leaving NINTENDO headquarters in a huff following the company's refusal to recall a new video game bearing her name. Reportedly called "Megazone 23: Eve's Destruction," the game's object is to save Eve by blasting incoming enemies. If you miss an attacking enemy ship and get hit, however, Eve is damaged, and with each hit, a piece of her computer shielding (clothing) comes off. Eve is angry, claiming that many people are playing the game just to watch her "strip and die," not even attempting to shoot at the enemy ships. Needless to say, she will not endorse the game, nor star in any commercials for it. (KH)

Eternian usurper Skeletor has been arrested and charged with sexual assault on the anatomic aide "Betty," which belongs to Japanese surgeon Dr. Tofu. The accused claims she consented. The verdict will be given in a future ANIME GOSSIPSS. (SB)

WHAM-O Toys is suing the Crossbone Vanguard for patent infringement on the CV's design of the bug drones. (SB)

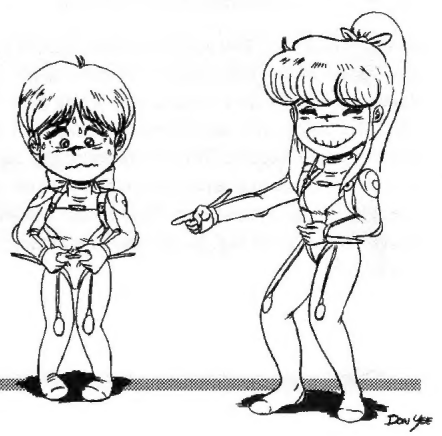
Thoughts for the day:

MILESTONE... The Editor would like to congratulate Kelli Wakefield-Hazlewood on being the first non-Floridian to contribute to ANIME GOSSIPS. For those who have not heard of her, she is a long-standing member of THE EARTH DEFENSE COMMAND, based in Dallas, Texas, and a great friend to anime fandom. I owe her a great deal myself. Thanks, Kelli. (MB)

IN THE WAKE OF HURRICANE ANDREW... perhaps the people of Florida and Louisiana should ask Priss "Who wants a hurricane **now**?" (SB)

NOMINEE FOR THE BEST/WORST USE OF ENGLISH IN AN ANIME-RELATED SONG... Best: closing theme of "Gundam 0083 - Stardust Memory." Worst: the opening theme for "Heaven War Shurato." Any seconds on these opinions? (SB)

FLASH FROM OUR "OOPS" DEPARTMENT..! In my haste to praise Kelli for being ANIME GOSSIPS' first reporter from outside the fine state of Florida, I **actually** overlooked the fact that she is also the **very** first female to do so! Think of it... ANIME GOSSIPS, a column for a Canadian-based magazine, has been an **exclusive** bastion for Floridian males! If any readers feel that is biased, sorry, but it is in your hands to change it. Send any relevant facts, half-truths, rumors, outright lies, or simply delusions to: ANIME GOSSIPS, REPORTERS' GUILD c/o Michael Birchfield...6501 North Woodlynne Avenue...Tampa, Florida...U.S.A. The Editor reserves the right to do just that, to change to contents of submissions to maintain continuity with earlier reports that involved the same characters, and to combine two or more ideas into a single report where co-credit will be acknowledged. Thank you. (MB)



SPOTLIGHT

JAPAN ROCKS

OR "HOW TO FOLLOW THE MUSIC AFTER THE BGM IS OVER..."

by James Taylor
Toronto Japanese Animation Network

If you have been a fan of Japanese animation for any length of time, you have most likely noticed that a lot of care goes into the background music (BGM) of your favorite programs and features. With a little research, you may have discovered that most of the shows have their music available on compact disc (CD). Have you ever wondered what else may be available? Perhaps you have access to either a Chinese or even a Japanese music store and have seen the recordings of actual Japanese performers mixed in with the anime BGMs. Still, there is a problem: who in the world are these people and what do they sound like? At an average CAN $30.00 to CAN $35.00 a compact disc, who can afford random purchasing?

Eventually you will have to do some amount of random purchasing (after all we don't have the benefit of air play or video play to "sample" the music), but before you reach that point why not start with some advice from someone who has already taken some chances? This way you can build a good core collection and not be disappointed by poor choices early in your shopping.

Like many of you, I first noticed the music of the BUBBLEGUM CRISIS series: I have it all! If you have never paid attention to the music that backs the animation, please go view a copy and listen to the music. Now, did you catch "Hurricane", "Mad Machine", "Mysterious Night", "Rock Me", and "Say Yes"? Not bad at all I say. That is where I started. My next step was receiving some good advice from a person connected to the "Anaheim Report" (Toronto animation fanzine). All that was left for me was then to go and put my money on the counter. Now, with a nice bit of research under my belt, just as someone before did me the favor, I would like to continue the good-will and help others get started.

My first tip is to start with your favorite anime BGM... that is if you don't already have it. There's nothing better then beginning with a guaranteed hit. A great many of you probably want BUBBLEGUM CRISIS material(this is the only anime BGM I will deal with in this article). Now, let me illustrate "the chase" by giving the end results. The title information (if you are looking to order) is as follows:

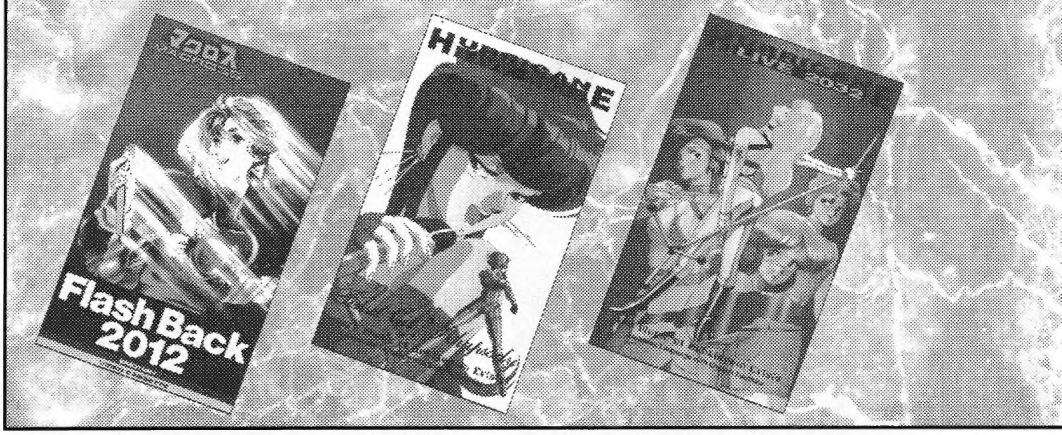
Tinsel City, TYCY-5161;
Born to Kill, TYCY-5262 or LD32-5052;
Blow-Up, TYCY-5163 or LD32-5057;
Revenge Road, TYCY-5164 or LD32-5076;
Moonlight Rambler, TYCY-5165 or TYCY-5177 or LD32-5090;

Red Eyes, LD32-511;
Double Vision, TYCY-5126;
Scoop Chase, TYCY-5152.

Each of the above is a compact disc and each contains about four to five vocal songs, the remain-

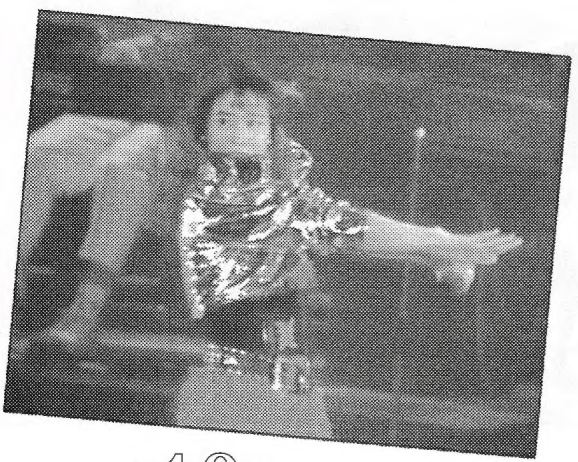
MUSIC VIDEOS

Anime soundtracks are always associated with compact discs, but there are also few anime music videos. Unfortunately, most of them are special TV shows that were shown only once on Japanese TV. I remember having seen one on MACROSS that was a kind of trivia show involving fans and voice actors. There was a small interlude where Mari Iijima sang two MACROSS songs. Lovely. However, there are some anime soundtrack videos available. For MACROSS, there is the marvelous FLASHBACK 2012, where Mari Iijima sang her best MACROSS songs over some footage of the TV series (there are even few minutes of original animation). We can also count MACROSS MECH GRAFFITI as one. That is a selection of BGM and songs over mecha and battle footage. For MOSPEADA, there is the LOVE, LIVE, ALIVE video. There are also music videos for LEINA WOLFSWORD, NADIA OF THE MYSTERIOUS SEA, and I think there one also for KIMAGURE ORANGE ROAD and YAMATO. The easiest music videos to find are the two HURRICANE LIVE videos. They have been releases in a subtitled version by AnimEigo. It offers a total of twelve (5 for 2032 and 7 for 2033) thundering music videos created from the images and music of the revolutionary animated science-fiction series, BUBBLEGUM CRISIS. The second tape, 2033, includes live-action sequences from the special "Tinsel City Rhapsody" concerts.



der being strictly instrumental background music. Why do some titles have multiple numbers? Because different audio catalogues give different numbers. This may be due to corporate buy-outs or

may simply be Japanese versus Honk Kong numbers (specific market labeling). If you prefer the vocal tracks, the better route is to buy the BUBBLEGUM CRISIS Complete Vocal Collection One (LD32-5114) and "Complete Vocal Two" (TYCY-5160). Note that you will still have to purchase "Scoop Chase", for none of the songs are on these collections since the animation came after the release of the "Complete Vocal" discs. Many of you already know that there are music videos available (see PA#14) from Animeigo. For the record, they are "Hurricane Live 2032" (all animation) and "Hurricane Live 2033: Tinsel City Rhapsody". The women who do the voices for the Knight Sabers in the series actually do a lot of the singing: Kinuko Ohmori (Priss,see picture above), Yoshiko Sakakibara (Sylia), Michie Tomizawa (Linna, see picture below), and Akiko Hiramatsu (Nene). They appear live in the "Hurricane Live 2033". There is also a third LD called "Knight Sabers: Bye Bye in Bali", which is completely live, following the women around their vacation and singing in Bali. Interestingly, many of the best songs in the series are not performed by the Knight Sabers' actresses, but

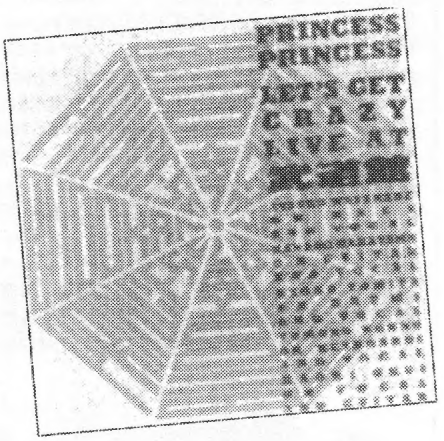


merely by an idol-band put together for marketing and commercial purposes. Two studio musicians, Tsubokura Yuiko (who does a number of songs sometimes mistakenly attributed to Kinuko Ohmori) and Maiko Hashimoto (who appears in "Double Vision" as Leika, performs on "Hurricane 2033" and on "Bye Bye in Bali") are in fact responsible for many of the better songs of the series. A final Bubblegum entry is called "Ongaku Shu" (LD32-5030). It seems to be an instrumental collection.

The music from Bubblegum Crash follows the same route, except that Kinuko Ohmori was unable to stay as Priss due to contractual problems. She is replaced by Ryooko Tachikawa, who actually does some of her own writing and most of the singing. Ohmoru is now off on her own solo career: her album "Sweet Dream" (CBS 32DH-50-61) will keep Priss fans happy. The rest of the title information for the Crash series (if you are looking to order) is:

Illegal Army, POCH-2022;
Geo-Climbers, POCH-2023;
Meltdown, POCH 2024.
Masquerade, POCH 2028.

The last title is a "best of" compilation, but please note that a "complete vocal" has not been released yet. There is also a title called "Bubblegum Crush: Soldier Blue" (POCH-2031). I have been unable to obtain it, but it is actually listed as "Crush" instead of "Crash".



This is usually how series, OVAs and features go: music is released per episode followed by compilations and actual background soundtracks. Now, let us move on to non-anime artists and titles.

If you like straight-ahead rock and roll, the place to start is Princess Princess. This is an all female kick-ass band that plays solid hard rock. They are NOT an idol group, but a legitimate rock band. They show no evidence of having read the stereotypical " Japanes Women Are Demure and Quiet" book.

It's like Heart meets Van Halen. Available albums : "Teleportation" (32DH-670), "Lovers" (CSCL-1044), "Here we Are" (32DH-5004), "Princess Princess" (CJD-1594), and "Dolls in Action (CSCL-1598). Their most recent is "Let's Get Crazy (32DH-5149), but they have since released a compilation, "Singles 1987-1992" (I-2435). They also have a BGM album (VICL-23004). There is also album number VICL-1705, which gets you something to the effect of Isosutourumesota or instrumentals. They also have LDs and, considering how pretty these ladies are and how well they rock, are worth checking out. Start with "Let's Get Crazy" (CSLM-152). The other titles are "Video Clips One" (25LH-247), "Video Clips Two" (CSNM-4244) and "Panic Tour" (CSLM-180). Don't let the covers fool you! They are older than they are "made up" to appear and they are neither innocent nor pop.

Printed Sources on Japanese Language

"Remembering The Hiragana". Heisig, Japan Publications.

"Remembering the Katakana". Morsbach, Japan Publications.

"Essential Japanese Grammar". Bleiler, Dover

"A Guide to Reading & Writing Japanese". Sakade, Tuttle

"Kodansha's Compact Kanji Dictionary". Kodansha Dictionaries.

"Basic Japanes-English Dictionary". Japan Foundation, Oxford University Press.

"Inoue's Smaller Japanese English Dictionary". Inoue, Tuttle.

"Making Out in Japanese" and "More Making Out in Japanese". Geers, Yen Books.

"Japanese Street Slang". Constantine, Tengu Books.

For those more in the dance vein, loop up Chisato Moritaka (se picture next page). She began as a virtual nobody, became a very successful idol-star, and is now being groomed into a more mature singer in her own right. Start with her "Fifth Anniversary Album" (WPCL-403), or her new album "Rock Alive" (WPCL-639). Her early albums are "New Season" (32XL-216), "Mite" (39L2-0027 or WPCL-504), "Miha" (32XL-271), and "Hi-Jitsuryoku Ha Sengen" (29L2-85). There are only a handful of good songs on each of her albums, except for the last. All her hits are available on her "Best Of" (29L2-117), which was released just before "Hi-Justsurayoku". There is also "Kokon Tozaï" (WPCL-181 which is a mediocre studio album. She can also be found on LDs (WPLL-8122, WPLL 8103, and WPL-8077). Chisato's music is a high energy dance-rock-pop mix that is rather infectious. You can feel that she is having a lot fun performing. The only problem is her fashion designer, who has taken this very beautiful young lady and put her in some of the silliest things that have ever been done with cloth. Fortunately, her albums come with multi-page photo booklets. So if you don't like the cover, just turn the pages as there are some very nice shots of this beautiful young lady.

A rockier dance performer is singer Yoko Oginome. Her "CD-Rider" (VDR-1522) is a must-have. The " '91 Oginome Collection" (VICL-85) covers the best of her most recent work, including material from "CD-Rider". Her most recent is "Steal Your Love" (VICL-293). She is dressed up in a techno-cowboy outfit and the music moves to a slightly harder techno-rock dance beat. Other albums: "Verge of Love" (VDR-1573), "Trust Me" (VICL-170), "SuperBest" (VICL-217), "Raspberry Wind" (VDR-1179), "Non-Stopper" (VDR-1331), "Knock on My Door" (VICL-56), "Kaigura Terrace" (VDR-1083), Freesian Shower" (VDR-1005), "Fair Tension" (VDR-1645), and "246 Connexion" (VDR-1379).

Miho Nakayama is another highly regarded performer. Her "Catch The Night" (330A-50088) displays beautiful, rich performance. It's hard to pin her sound down: it's a dance pop twist, keyboard overlays, popping sythesizers, but melted with her alluring voice, all creating a definite atmosphere. Her music is popular enough that it is released on regular CDs as well as collector edition (gold colored) CDs that contain little extras like fold-out posters and stickers. "Angel Hearts" (K32X-350) is also worth having. Others are "After School" (K32X-77), "All for You" (KICS-10), "Dance Box (KICS-130), "Exotique" (K32X-120), "Hide & Seek" (292A-50), "Mind Game" (K32X-270), "One and Only" (K32X-170), and "Summer Breeze" (K32X-170). There is also a best of titled "Miho Select" and her latest release is "Mellow".

Shizuka Kudo has an ethereal bent in both topics and music. There is a tremble hidden in her voice, a bit like Stevie Nicks (Fleetwood Mac and in solo career). Start with "Mind Universe" (GPJ-3015-2). Her material is rock with a dance twist. Her recent works include "Harvest" (GPJ-3020-2), "Trinity" (PCCA-00352), and "Intimate" (PCCA-00330). Other works are "Karelia" (PCCA-00004), "Rosette" (PCCA-00055), "Joy" (D32A-0421), "Mysterious" (D32A-0347), "Shizuka (D22A-0378), and a best of titled "Unlimited" (PCCA-00170) which covers her early works.

The above are the recommended titles for the seeker of japanese pop music. Label-wise, you are looking at Future-Land and Sony for Bubblegum Crisis and Crash, respectively; CBS and Sony for Princess Princess; Chisato is on Warner; Yoko is on

BREAK IN OR BUST OUT

Comment on the Japanese Music Industry

Making it as a performance artist in the Japanese music pop field is not just difficult, it's very difficult. Admittedtly, the western rock culture did not establish itself as quickly as in America and Western Europe, still there are no long lived bands such as "The Rolling Stones" (over 20 years!!!), "Genesis" or even "U2" and "Depeche Mode". Why?

The Japanese pop/rock music industry is very much a reflection of post-war consumerism. It is "use and throw-away" and this attitude reached its apex during the 80's for Japan and the Japanese pop/rock industry stays true to form. In Japan, there is such a label as idol-singer. These talented - or not so talented - performers are manufactured "en masse" and churned out at the speed of light. For maybe two to three years (sometimes even less), these artists are put into the spotlight, given maximum media exposure so as to obtain as much public attention as possible. The young artists are almost bred for it: coached in posture, speech and dance (some of it quite ridiculous). They are also hypnotized by the dream. Some manage to break in and break out, establishing themselves as "legitimate" artists, doing their own original material and music. Many - most - do not.

Still during that short "shot at glory", the merchandising machine is always on while the artist is asked to release as many albums as the public will buy, give as many concerts as possible, attend all the events scheduled... and when the fickle public has had enough, in comes the brand new star of the show, the one here for today, manufactured better than the old one. After all, tomorrow is another day.

Patrick Lapointe

Victor; Miho on King; and Shizuka is on Pony Canyon and Golden Pony.

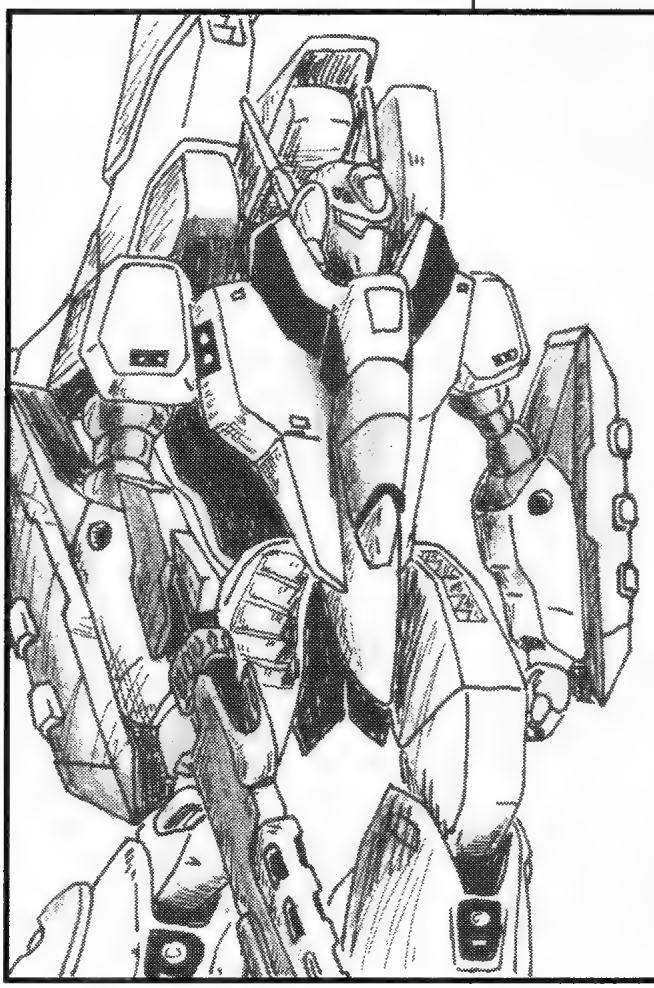
Some other artists worth looking at: Akina Nakamura who has a huge Asian following with her laid-back sound. Her album "Femme Fatale" (Warner, WPCL-426) is a good example and she even recorded an English performance titled "Cross My Palm" (WPCL-423). Also worth listening to is Taeko Nishino, a pop-idol singer ["Flower Groove" (Warner, WPCL-543)], and Seiko Matsuda, another idol-singer who does a mix of her own material and covers of Western songs. She made a failed attempt to break into the American market, riding on the coat-tails of "New Kids on The Block" a few years ago, but don't let that prejudice you against her. Try "Eternal" (Sony, SMJ-9047-2) or "We Are Love" (Sony, CJD-1591).

As for other anime break-aways, Kahoru Kohiruimaki - who, I understand, does anime related work - has solo albums. Check "Distance" (TDK, TDCK-2004). She has a bass-end, lower voice for a female singer, which comes across as flat. For the ever present Macross-Minmay fans, the real Minmay is Mari Iijima, who has a barn-load of albums to her name due to her Macross fame. Be warned! The original music for Macross is nothing like what is in "Robotech: The Macross Saga". Iijima's voice and music are very different from the Minmay most of us are used to. Try "Something Special" (MMG, AMCM-4091) and you will get the idea: it is much less pop-oriented. In fact, Iijima has graduated from being a BGM studio artist, through the idol singer phase, and now does all her own original material. When Much Music (Canada's MTV) did a feature on Japanese Pop Music, she was considered one of the few artists they reviewed whom they considered "legitimate" and not "manufactured idol singers".

Getting information in English on these artists is next to impossible. You can subscribe to Japanese rock magazines, but they are hard to come by just sitting and looking on the shelf. If you have a well established Chinese or Japanese community in your area, you might be able to find a video store that has Japanese artists video clips on LDs or VHS so you can at least sample the music before trying to hunt down the CDs or tapes.

Finally, I would encourage you to buy hard-copies of this material. Copying is illegal and a form of piracy that steals directly from these artists and their distributors, making it less profitable to bring their products into this market. Play them for friends and loan your CDs, but don't copy.

If you would like to sample the market before purchasing individual artists, try a few samplers like "Rock Girl 1990" (CJD-1500), "Rock Super Girl 1991" (SMJ9050.2), "Rock and Pops Super Jam" (CJD 1492) or "My Favorite Songs: Female Vocal" (CJD 1610). Best of luck in your searches. ROCK ON!



JAMANO Reg.

FOR MAIL ORDER updated catalog send $1.00 to:

JAMANO
4600 Bessbourough
Montreal, Que
H4B 2P1, Canada.

SPECIAL OFFER:

New VALKYRIE VF-2SS (see left)
1/100 scale variable ..... $ 38.25

TOMAHAUK DESTROYER 1/100 scale ..... $ 10.00

NOUSJADEUL-GER Battle armor (male)
1/144 scale ..... $ 10.00

Shipping fee, please add 10% of price.

Offers ends June 31 st 1993.

If you are in the area of Montreal, come visite our **STORE: JAMANO** Reg. located near Monkland ave. (N-D-G.)

For more info please call: (514) 482-8688 between 11:00 am and 3:00 pm sat-sun only.

All model prices are in Canadian currency except for the catalog.

SPOTLIGHT

ROBOTECH: THE MUSIC OF AN ERA

BY KARL ALTSTAETTER

In 1985, after *Robotech* premiered, the first question asked by many fans was, "When is the music soundtrack going to be released?" Well, two years later the album was finally unveiled: US Renditions' *Robotech* BGM Collection volume one. This album was followed up in 1989 with the *Robotech* Perfect Collection compact disc which featured the same music, but also had a greater recording quality and additional bonus tracks. The effort to get *Robotech* music from television to record/cd is one of the most relevant contributions to the *Robotech* era.

In 1986, Carl Macek announced that the company Peter Pan Records was interested in doing a *Robotech* record. Many fans were horrified by this announcement, for they remembered Peter Pan Records for children releases. An agreement was never reached and that left the door open for another company to step in. Enter US Renditions and David Riddick. In 1987, Macek (while attending a meeting of the American Alliance for Japanese Animation [AAJA]) mentioned that he was interested in doing some cooperative work with Books Nippan. Riddick had recently become employed by Nippan and had co-founded its special projects division, US Renditions. David had always been interested in genre film soundtracks and had complete understanding of *Robotech* fandom and contemporary music trends. He approached Macek and Harmony Gold and struck a deal to produce the first American "Anime-like" BGM album.

During production, Riddick compiled a soundtrack that would appeal to fans and non-fans alike. He consulted organizations like AAJA, *Protoculture Addicts*, and C/FO in an attempt to have expert help in the shaping of this landmark product. He wanted to create an album that paid homage to all aspects of the *Robotech* storyline. With this in mind, he created a special BGM selection that had all new music from the *Robotech* sequel video, *The Sentinels*. Even though at that time the video had not yet been released, Riddick knew it would eventually be and he wanted the album to reflect the current evolution in *Robotech*.

After its release, the *Robotech* album met with critical and commercial success. The fans were excited to finally have the *Robotech* soundtrack, but many wanted even more material than was offered on the album. Letters began pouring in requesting a Volume 2 or compact disc collection.

About a year later, Robert Napton joined Nippan/US Renditions and together with David Riddick and other US Renditions staff, began work on a new BGM product. A cassette version was initially worked on, but was later aborted for a compact disc collection. CD technology could provide the listener with much greater clarity than an album or cassette and was the new dominant format of the 1980s-90s. Riddick and Napton supervised the digital remastering of the original background music and, thanks to the expertise of Daniel Hersch of Digiprep Studios, were able to provide the fans with the best sounding incarnation of the *Robotech* BGM. In addition, several bonus tracks were included and an 8-page booklet was produced.

The CD, like the album, met with great critical and commercial sucess. Some of the fans' reactions even surprised those who worked on the project. Mark A. Weiss, perhaps the ultimate *Robotech* background music supporter, recently played the CD's "Look Up the Sky is Falling" at full level on his 7,000 watt studio sound system. He hit 132db and caused the collapse of part of the ceiling—ultimate dedication!

The *Robotech* background music project has been very sucessful for all involved. US Renditions has now turned its attention toward producing English versions of anime OVAs (*Dangaio, Gunbuster, Appleseed, Black Magic M-66*, etc.), so it's unsure when and if the company will be able to return to (*Robotech*) BGM projects. However, *Robotech* and its fans are a determined group of individuals, so with continued support of US Renditions and *Robotech* products the background music of this legendary series may be heard again into the 90s.

TITLES

1 *Robtech Main Title*
2 *Mechastorm*
3 *Flower Of Life (Regis' theme)*
4 *Enemy Attack*
5 *Love Theme I*
6 *We Will Win*
7 *Robotechnology Theme*
8 *Love Theme II*
9 *Rick Hunter Theme*
10 *Roy Fokker Theme*
11 *Earth Government At Work*
12 *Lonely Soldier Boy*
13 *Macross Theme*
14 *Robobumper*
15 *Red Alert*
16 *The Way To Love*
17 *Together*
18 *The Sentinels Medley*
19 *My Time To Be A Star*
20 *We Will Win (Minmei Exten-ded Version)*
21 *It's You*
22 *Look Up (The Sky Is Falling)*
23 *We Will Win (Lancer Version)*

MUSIC FEST

BACKGROUND MUSIC ANIME STYLE

by Jean-Philippe Marin

Background music (BGM), this elusive nondescript term, and the often unheard and unnoticed music. The one that escapes us and yet it is also the one that captures us when we view the feature, either animated or live. When I was asked to listen into Japanese animation music, I was ecstatic and antsy. Already so very few acknowledge film music; now I was to jump into an even smaller segment of it.

Let's quickly look at what is film or background music. Usually, BGM is considered as only a part of the background for a feature. This music is only present as an addition to the visual moment or scene displayed on the screen. Its mission is in fact to illustrate, to enhance the movie. Film music can be either songs or melodies. It may be able to stand alone as a musical piece or directly needs the visual scene it was created for. Most of the time, instrumental pieces are more thematic than songs, so they are set in the background. Songs, however, play the association game: a good song will be associated with a peak moment. When the song is recalled, the movie moment often comes to the mind. Either way, the goal remains the same.

Is it valid music? For a very long time, few people have regarded film music as "real" music. In fact, some people contended that good film music is the one you cannot hear! Nowadays, with the emergence of soundtrack releases, the film industry is finally realizing that there is more to it than just another way to recoup or profit from the movie. The BGM is now another element of the movie, and directors such as Lucas and Spielberg have brought film music to the fore. Such names as John Williams, Hans Zimmer, James Horner, John Barry, Jerry Goldsmith, Basil Poledouris, Vangelis and many others have become real values rather than just some person that could maybe get a hit piece for the movie. Appreciation for their work and the work of their fores, such as Bernard Herrmann, is growing and that is a plus. They are creating real music that lives well.

The Japanese film music seems to have been at the forefront of its counterpart: soundtrack releases used to be much more the norm in Japan than in North America or Europe. Nowadays, this is no longer true. Still, it is a point worth noting for it takes us to animation soundtracks. Animation being a much more accepted media in Japan and with the widespread releases of soundtracks, it is not surprising that animation makers will seek a soundtrack for their works and the corporation will make it commercially available whatever the animation or almost.

As for the music itself, we must always account for the cultural differences when we listen to music from various countries. After all, we are crossing borders and barriers. Yet, this is even more true when we listen to a soundtrack: we are entering another world upon seeing a movie and even more so when we listen to its BGM. The music is a barrier by itself: sometimes it's but a hop and a skip to pass

JP's CHOICES

Personal Bests, SOUNDTRACKS

(in alphabetical order)

AKIRA

MEGAZONE 23 Complete Song Collection

PORCO ROSSO

WINDARIA

PERSONAL BESTS, SONGS

(in alphabetical order)

"Utsukushii Hôshi" (Lovely Star), Windaria soundtrack (track 14)

"Kaze no Lullaby" (Lullaby of the Wind), Megazone 23 Complete Vocal Collection (track 9)

Track 14, Porco Rosso soundtrack

"Janeena", Kimagure Orange Road Singing Heart (track 4)

Recommended Buys & Why?

AKIRA

GUNDAM FORMULA 91

MEGAZONE 23 Complete Song Collection

NAUSICAA

PORCO ROSSO

WINDARIA

NAUSICAA and WINDARIA

If you are ready to open your mind just a little, these have great music, are very human, and are culturally accessible. NAUSICAA is more professional than WINDARIA, because you can feel the composer behind. Yet both are something special.

GUNDAM FORMULA 91

A collection of themes and proven recipes, and if you are a budding composer or somebody who just likes themes, this is it. Heavily inspired by John Williams, Holst, and Wagner, it is grand and well done. It may not be original, but it works.

AKIRA

This music demands that you stop and listen. It is highly intelligent and retains its cultural essence in every note. Not a soundtrack you would listen to over and over again, but when you do, kick back and listen... and learn.

MEGAZONE 23 Complete Song Collection

This is a love story since that first time when I saw the animation! There is personal bias, but in term of pop music and compared to the rest available, this is probably the best one in total for production, voice and passion.

PORCO ROSSO

By the same composer as NAUSICAA, this is readily more culturally accessible. If you want to listen to some music over and over again, this compact disc is what you want. One song only, but what a song!

it, and at other times it's a brick wall! Often, the composer makes the first steps to bridge or cross that barrier. After all, he wants his music and songs to be heard. As listeners, we must take into account not just the style and cultural sound differences, but also the different environment that is film music.

When one first listens to Japanese pop songs, there is either puzzlement and/or laughter! Yet once the barrier is crossed we can appreciate the voice as but another instrument. It is true that sometimes composers try too hard: fitting conventional North American pop melodies and then trying to fit the Japanese words and structure can create a miserable monster! As for melodies, it often depends on the skill and experience of the composers. Listen to the differences (if you can get the music) between ROBOT CARNIVAL and PORCO ROSSO or NAUSICAÄ: the styles are very different, but the experience gap between the composers is immense! Also remember the visual package through which the animation is carried: the animation itself is a very different medium when it comes to creating a theme or melody. Is there such a thing as the Japanese sound? Yes, and it is evident in many pieces. That is another barrier that we must allow for and open up our minds to.

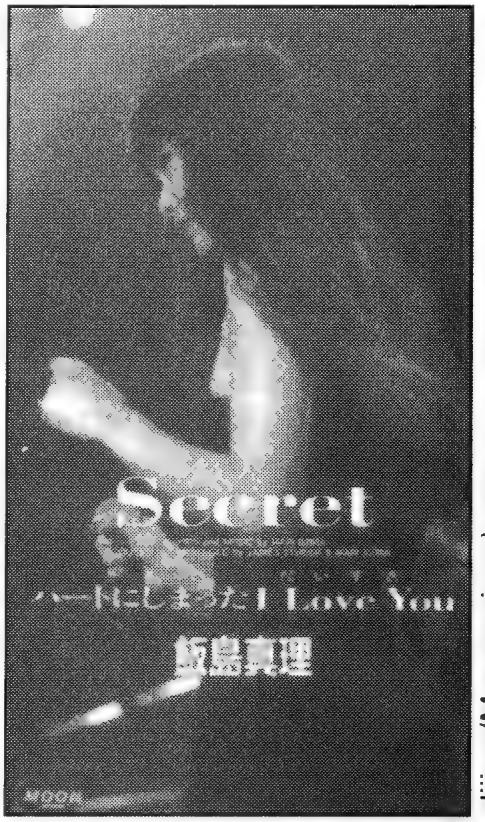
This Japanese sound, at least in animation soundtracks, has some very different features than the ones we are accustomed to. For example, it is very "D-D-D" or if you prefer "Digital-Digital-Digital", a trademark of compact disc technology. The sounds are full notes, very clear and very precise. Yet, they are higher than what we are used to, and are thus very difficult to recreate with one or many instruments. Further, there is a great care taken in the making of the melodies: they are simple and this lack of complexity is not a minus, it just puts them more in the category of patterns, between beats and melodies. In fact, most of melodies are multiple patterns assembled to construct a building. Moreover, the melodies being collection of patterns, they become fractal, predictable. This is not a fault, just a difference and sometimes, such as in NAUSICAA and WINDARIA, the results are amazing.

The Japanese language makes a beautiful addition to film music: it sublimely enhances the music. In fact, the phonetic qualities of Japanese provide an exotic setting and transform the voice into a true instrument. The results make for very "pure" melodies, very refreshing, but a style which in itself lacks variations and does not create an intimate atmosphere. The voices are usually high pitched, very "cute little girl". In fact, I quickly noticed the difference when I heard such performers as BLUEW or Kanako Wada. It took a while to get used to the average nosy little voice, and many performers have their sound touched up through reverberation.

Many of the songs carry evident liveliness. Truly, the great majority of them are filled with energy, which enhances the emotional differences when the next track is slower, more romantic. The engineering and mixing work is superb and flawless. There is an evident polish and nothing seems to be left to chance for even the alignment or line up of the songs on a compact disc make an evident impact, underlining the changes.

Overall, the Japanese animation soundtracks provoke drastic changes from what we are used to: it is an animation soundtrack and it is quite evident. The BGM is more than just a background and the energy of this world of colours shines through the music. The game of association is also well played. Themes and songs are matched very nicely to their scene, and the resulting music accomplishes its goal to illustrate the moment, to enhance it. For example, GUNDAM FORMULA 91 is in the grand style, with very massive themes and it works well with the animation; on the other hand, KIMAGURE ORANGE ROAD music is in the contemporary pop vein, energetic and catchy, while using some more downbeat pieces to almost ram through to the listener some of the more emotional moments. One of the drawbacks is the use of voice actors: this might be popular, but not many of them have singing or musical talent and sometimes the reverberation process used to support the voice becomes omnipresent and very annoying! One advantage is the background voices and choir work which, like the engineering and mixing work, are very well done.

Now, to close this little piece on animation BGMs, I have reviewed a few of them. When I review or listen to new music, I put a few discs and go on "shuffle mode", i.e. random play. I do not wish to know where a song comes from at first. Call it a personal quirk! If a piece piques my interests or



Iijima (Macross singer)

makes my ears perk up, I usually play it back and listen to it intently. After, I listen to the individual soundtracks in their entirety, a process to which I truly abandon myself. Please note that my impressions on a soundtrack vary depending on my mood. I apologize for this, but that's who I am. I hope you find the reviews of use. Note also that I have used track numbers instead of song titles in my reviews. Read on: I hope you will go out there, listen and enjoy.

Who is Jean-Philippe Marin?

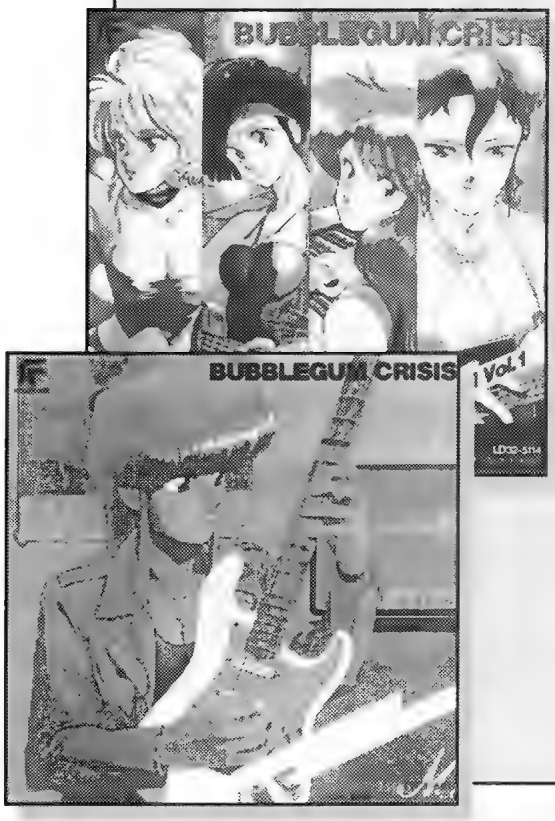
Jean-Philippe Marin, a.k.a. JP, is the director of micro-computer services (development, maintenance, standard and lots of stress) for one of Canada's largest enginering firm. He is also one of Montreal's background music and film music "temples of knowledge"... and opinions. Passionate, opiniated and sometimes critical, JP is probably the proud owner of one of the largest film music collections. When he likes something, HE LIKES IT!

His favorite film music composers include John Williams and Hans Zimmer. He cannot stand John Barry and he was NOT happy with this year's Academy Awards nominees for best soundtrack and its winner: "Over two-hundred and thirty movies and they still can't (HEAVILY CENSORED) music!".

JP is a man of passions and emotions. It reflects on his choices of music and his open-mindedness towards exotic, different musical genres. Point of note: he once purchased a compact disc for a particular six-seconds of music, and it took me three weeks to sit him down and do the actual reviews. And like the passionate person he is, he could not stand still when we started to compile his reviews and relisten to the music.

PL

BUBBLEGUM CRISIS



COMPLETE VOCAL COLLECTION VOL. 1 (1989)

COMPLETE VOCAL COLLECTION VOL. 2 (1991)

Futureland label, TOSHIBA EMI Japan

Once again like for the Kimagure Orange Road (KOR) soundtracks, I am giving these two as one package. Once again like the KOR soundtracks, the polish work of the second album fails below the standard set by the first, but nothing like the KOR albums. Nonetheless, this is again very good Japanese pop. In fact, the control over the elements is a cut above the KOR albums: well-done mixing and alignment of the songs, harder & faster pop that is very energetic, and an overall quality that is pervasive through both albums. Not my favorite style, but I must tip my hat.

Volume 1 offers a better mix and better songs. The variety is more remarkable and it is a stronger offering than Volume 2. Every fast piece really sets hooks into the listener. The rythms are the trademark of Japanese pop: simple and effective. Tracks of note: track 3 for its romantic appeal, track 8 for its high energy and track 9 which sounds and feels fun. Track 11 is very reminiscent of the TOP GUN soundtrack style (in fact one of its song) and track 14 is very STREETS OF FIRE.

Volume 2 has a very clear sound both musically and vocally, but the quality of the tracks themselves is lesser than the ones found on Volume 1. Some of the more dance style tracks are less energetic, and a bit boring. I think stereotypical would almost be a proper label. Track 3 has a nice introduction and the voice fits the melody nicely. Track 11, "Say Yes!", is remarkable for its energy, but the introduction - though very good - is a touch long. Track 16, "Never the End", is a superb romantic theme and melody that, when one is in the mood, can bring tears to one's eyes.

My recommendation would go to Volume 1 and if you can, pick up the compact disc of the episode "DOUBLE VISION" for "Say Yes!" and "Never the End".

MOBILE SUIT GUNDAM

GUNDAM FORMULA 91 (1991)

Star Child label, King Record Company

This is an album that will appeal to either GUNDAM fans for the simple sake that it is GUNDAM material, and it will appeal to another crowd totally: people who like to listen to nice music. "Gundam Formula 91" goes nowhere in terms of originality or innovation, but it is music done in very good taste and that is beautiful to listen to. People who like grand style music and themes with the flavor "This is big, very big, HUGE!". The two pop songs are in the genre of Japanese pop: alive and superbly done.

Further, and this is why I recommend it, it is an excellent tool or resource for budding composers. The composer of this soundtrack has used efficient recipies, and created pastiches heavily inspired by some of the greatest themes of film and music history. All in all, this is almost a compilation of "what to do and doing it well". For examples: track 1 is not only an excellent overture, very powerful, it is also inspired from the "Superman" theme; track 3 is reminiscent of the Cantina Band theme from "Star Wars"; track five is "The Fly", then fades into Holst "The Planets"; track 6 starts with "Leia's Theme", followed by "Raiders of the Lost Ark" and "The Imperial March"; track 8 is "The Hunger" and "Cat People"; and so on, and so on. This is not bad, as many music film composers use and inspire themselves heavily from the classics also (Holst "The Planets" being a major source of inspiration!), and I recommend this album for people who want to listen to excellent themes well done and well used.

KIMAGURE ORANGE ROAD

SINGING HEART (1987)

and LOVING HEART (1989)

Futureland label, TOSHIBA EMI of Japan.

I am bundling these two compilations because they are very similar not only in style, but also in contents. Quite a few songs are repeated from the first disc to the other. In general, the music on both discs is very good and effective Japanese pop, energetic and fun. A few tracks of note: track 1 of Singing Heart (or 2 of Loving Heart), which has a lovely introduction and a superb voice; track 2 of Singing Heart (or 14 of Loving Heart) is an upbeat, fun pop song; track 4 of Singing Heart, which sent me over the edge (I'm in love!); track 6 of Loving Heart which is an excellent demonstration of an efficient introduction; and finally track 11 of Loving Heart, which is a beautiful ballad, but the polish by the technical people should have been better. In this case, it is almost sad. Track 15 of Loving Heart is probably the best melody, romantically speaking of course.

If I had to recommend one of the two discs, it would be Singing Heart. It is much clearer and more polished than Loving Heart. It seems that the voice arrangements of all the lead vocals on Loving Heart were poorly mixed for they sound far away. In fact, the instruments almost cover the voices on certain songs! Singing Heart is stronger and pumps up more than its later cousin, and possesses many more different styles and mixes than Loving Heart. It looks as if the job on Loving Heart was a tad rushed. In fact, the pieces of Loving Heart sound so much like each other (and with the duplication on top!) that you should not touch it unless you needed the two beautiful ballads.

ROBOT CARNIVAL

ROBOT CARNIVAL SOUNDTRACK (1987)

Victor label, Victor Musical Industries

For an animation that is so compelling, the soundtrack in itself fails. The composor is probably at his first attempt in the field: the constant full circle approach to the point of obsession for every track; an apparent method approach to every theme (let's take this building block, and another, and another, etc.); and every theme is more a pattern of melodies than a theme. The end result is cute, but it is always the same thing from track to track. The whole work is predictable.

The only tracks which reveal more work from the composer are number 4 and 23. The really bad ones: track 19, which is the perfect example of what not to do; track 13 which feels like a piece reworked for social dance classes; track 16 which is an attempt at pastiching Ennio Morricone (one of the most difficult composers to emulate!). The "Most Obvious Pastiche" award goes to track 11: taken almost note for note from "Merry Christmas Mr. Lawrence". In my opinion, an album not worth getting unless you truly love the animation.

COMPILATIONS

There are so many anime soundtracks available that it is sometimes quite difficult to make a choice. If you want to introduce yourself to Japanese animation music and don't know which title to buy first, or if you want a greater variety of music you can always look for a general compilation. It has several advantages on soundtracks from specific animation: it offers variety and quality since it is generally a "best of" selection. We recently heard of one of these compilations. It is called ANIME HOT WAVE. It is rather old (1990/91) but it is still available at places like Laser Perceptions ($25) or Nikaku AnimArt ($28.95). It is in four volumes. The first one (VAP VPCG-80401, ¥2500) includes the opening songs from various TV series like BORGMAN, CAT'S EYE, DIRTY PAIR, KOR, PATLABOR, ZILLION. It has 15 tracks and last 57:31 min. Volume two (VAP VPCG-83205, ¥2500) includes songs from PATLABOR, CAT'S EYE, ZILLION, BORGMAN, SPT LAYZNER, GOD MAZINGER, GODMARS, LUPIN III 3, PASTEL YUMI, MAISON IKKOKU, and KOR. It also has 15 tracks and last 60:22 min. We do not have any information on the third and fourth volumes, but they probably offer the same good selection of music.

M E G A Z O N E 2 3

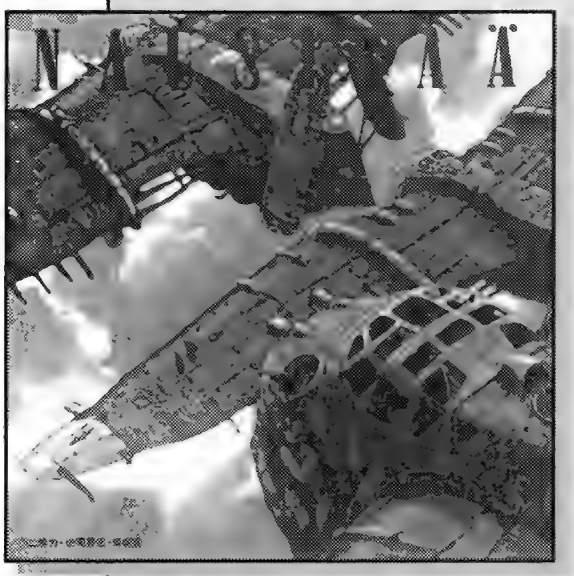
MEGAZONE 23 COMPLETE SONG COLLECTION (1986)

Victor, Victor Musical Industries

This is one of my favorite. Even though it is pop and I favor classical themes, I can but praise this work. The voices are amazing, mostly Kumi Miyasato. The polish on every song shines evidently. The engineering and mixing work are of top quality. This is the best Japanese pop that I heard throughout my review. Yet, I am biased and ever more so since I saw the animation for the first time. The only bad note on this album: the sound effects. They could be annoying to some, useful to others.

Track 1 is efficient, well arranged, constant, and has a beautiful chorus. Track 2 is good good pop: three dimensional, pleasing and well finished. Track three is a bit of a letdown. It has a more North American feel, and the fit of words and music does not work very well. Track 4 is in the very interesting category for the overall sound of the song. Track 5 is a slow to start and a tad long, but a definite for romantics. Track 6 is my favorite and the favorite of many I am sure: the emotions and the voice make this piece more than a pop song. Track 7 and 8 are different in style from the whole album (7 sounds like a lounge act, while 8 is very original and fun), but nothing to scream about. Track 9 is beautiful to the point of tears. Track 10 is the round-off song; powerful and energetic, it efficiently closes the album. Excellent Japanese pop this album and I recommend it.

N A U S I C A Ä



NAUSICAA SOUNDTRACK (1984)

Joh Hisaishi

Animage label, TOKUMA JAPAN CORPORATION

Oh boy! This is a film soundtrack: the music carries great humanity and great honesty. When the composer gets behind his piano, the world turns around. Hisaishi feels like someone honest, that thinks about what he does and who gives the listener a great cup of gentleness.

Overall, the musical themes are always changing and flow superbly. When the piano enters, the spell becomes a binding enchantment. There is a wealth of music in these themes that is both complex and complete. Track 2 reminds me (or was done very much in the genre) of CAT PEOPLE.

Track 3 displays a virtuosity and originality in the choice of instruments. Tracks 7 and 12 reveal an intimate partnership between the instruments, the composition and the choice of the voice! You can see the music painting scenes and emotions. Bravo!

This is an album for people who love soundtracks; a must get. If you are one of those people who like songs, NAUSICAA might be a no-go, but just listen and you will be, in my humble opinion, compelled to like the music. There is complete control behind the music and a beauty intrinsinc to its composition. This man, Joh Hisaishi, works where he should be working and this soundtrack reveals that he likes what he is doing. I hope to hear more of his works.

W I N D A R I A

WINDARIA SOUNDTRACK (1986)

Victor label, Victor Musical Industries

This is music for people with hearts upon their sleeves. Beauty is revealed in every movement, may it be sad or violent. This is music that has been composed with a lot of love. Superbly lyrical, you will not find the typical Japanese pop on this album, apart for one song, and even then track 4 carries the undertones of the whole album: this is a beautifully sad album. The mix between the usual classical strings and the modern synthetizer is very efficient. Applause!

The track by track goes like this: track 1 is a very strong opener, there is amazement, kindness, warmth, and in effect it is a very loving piece; track 2 is in the pattern genre, but it is minimized to great effect, the effect is alomst demential; track 3, like 10, is very much in the veins of Ryuchi Sakamoto's "Merry Christmas Mr. Lawrence; track 4 I love for its energy and sadness, and the reverb work actually adds and complements the voice; tracks 5 through 8 are very beautiful, with seven being very lyrical, while 8 is imposing, grand; track 9, now that is combat! Track 10 also sounds like "Merry Christmas Mr. Lawrence", but the progression is astounding: in three minutes and forty-four seconds one is taken through beauty, despair, and helplessness. Track 11 is pretty neutral, while 12 is very sad. Track 13 plays the theme of track 14, which is the most complex, daring, and human of all the songs I have heard. This is a must album!

M A C R O S S

MACROSS SONG COLLECTION (1985)

Victor label, Victor Musical Industries

If you want to listen to beautiful little melodies, in the very cute style, then you cannot miss with this album. Moreover, the voices are a cut above the rest I have listened to and the musical arrangments and the actual performance feels real. This music is very alive when compared to the others. This is less of a pop soundtrack and more of a theme soundtrack.

Track 1 has such a killer chorus that it sweeps you off your feet. Some of the songs are bit tiring in terms of sound: tracks 2, 6, 7 (which are very North American in construction), and track 14 fit that category only too well, but their sound is very crystal-like and overflow with youth. Track 4 is an example of a beautiful musical theme. It contrasts with the rest of the songs and the voice mixing is very well done. Applause! Track 8 is extremely exotic and truly superb, but it is not very accessible to the uninitiated listener. Track 9 is a beautiful voice mix and balance, and it is in style: fun song! Track 11 went a bit heavy with the violins, while 12 is nondescript. Track 13 retains a very "little girl" feel to which I am partial. Track 15 is also something that I like and that distinguishes itself from the rest.

In general, a strong album that I can recommend to the fans of the animations and to people who like fewer synthesizer sounds and more real live instruments.

PORCO ROSSO SOUNDTRACK (1992)

Joh Hisaishi

Animage label, Tokuma Japan

Another Hisaishi masterpiece. Though less clear than NAUSICAA, the experience of the composer shines through. This soundtrack is definitely an immense part of the movie, yet stands alone superbly. An immense sensation of flight and warmth flows through the music. Apart from the opening track, reminiscent of Vangelis "Chariots of Fire" and David Foster's style, Hisaishi demonstrates once again an overflowing originality. He tries things with his music and it works: the soundtrack reflects the italian style, the era, and the emotions.

Track 1 is a bit of a pastiche, as mentioned above, but the piece reveals a beautiful melody. Track 2 has an enjoyable whimsical touch, but it's not clown-like. Track 4 and 12 are the same melody, but played in two different ways. In 4 you can visualize a bar and the only thing missing is smoke from the cigarettes, while 12 runs the melody so that you can almost taste it. Track 5 is energetic and reflects the march of the era, well done. Track 6 underlines a very nice asiatic theme, while carrying on the flight of an airplane. Track 7 is a stunt in itself: two themes are fully rendered in sixty-six seconds! Track 8 feels like Venice on a gondola, while track 9 takes the same melody in litterally a different style, lighter, like strolling down the street. Track 10 is a waltz transformed by superb clarinette work. I don't want to rant on and on, yet I must mention track 14, the song. It is so different, as if the singer was telling a story rather than singing a song.

Hisaishi is more than a composer, he is a sculptor and an architect with his music. With PORCO ROSSO, he has created a compelling album where the music takes us to an enchanting place where one can go and just listen for the joy of listening. Standing ovation.

"JOH HISAISHI ON HIS EXPERIENCE IN MOVIES"

I have been participating in Japanese movies for quite a while, and I think I have worked as a fan and amateur, not as a musician who specializes in movies, but I have already worked for more than twenty films. I have become conscious of what I'm doing, and I feel responsible for what I do, work and so on. I have worked with so many directors and staffs in the Japanese movie industry. I have experienced many encounters which gave me joy, sorrow, frustration, breakdown, setback, and excitement. I have learned so many things through my work.

Among my experiences, my encounter with Mr. Hayao Miyazaki literally changed my life. He has taught me how to concentrate on one thing to create, how to have an identity. He has taught me what to do in case of difficulties, or what we should do without being caught by superficial interests. He asks us many wonderful questions in his works in a casual manner. His works are never screaming loudly and they never have nihilistic themes or undertones. His works watch us closely in a very warm manner from the eyes of children. It's been eight years already since NAUSICAA was released, and those children who were 4 or 5 years old have now become 12 or 13 years old now. I'm absolutely sure with all my heart that those children who watched NAUSICAA and grew up with her, will NEVER be juvenile delinquents. I think this movie taught our Japanese children about gentleness and brave acts as honest humans. This movie was more powerful than any education we can give. After NAUSICAA, Mr. Miyazaki directed three more films for children with his gentle and warm messages and the Japanese movie world now has a very valuable treasure. We can literally go back to our mind we had when we were children, when we watch Mr. Miyazaki's wonderful works. And when we're living with difficulty, we watch his works and we remember how we were in the past as children, and we redeem our gentleness and brave minds again. When people go through this process, with my background music, I am most happy and honored.

1991/04/18
From MOVIE MUSIC STORIES
Translated by Miyako Graham

Anime America

A Celebration of Japanese Animation and Comics

June 25, 26, 27 1993

Art © Dynamic Pro

Writer Guest of Honor

Haruka Takachiho
Creator of *Dirty Pair, Crusher Joe*

Character Designer Guests of Honor

Monkey Punch
Creator of *Lupin III*

Kenichi Sonoda
Creator of *Gunsmith Cats, Riding Bean*
Character Designer for *Bubblegum Crisis*

Manga Artist Guest of Honor

Johji Manabe
Creator of Outlanders and Caravan Kidd

Comic Artist Guest of Honor

Adam Warren
Artist & Writer, *Dirty Pair*

Fan Guests of Honor

Fred Patten
Co-Founder, Cartoon/Fantasy Organization

Yoshihiro Yonezawa
President of Japan's 150,000-member *Comic Market*

Santa Clara Westin Hotel & Convention Center
Santa Clara, California
$69 Single/Double/Triple/Quad 408/986-0700

Memberships

$30 ... Through Mar 15th, 1993
$35 ... Through Jun 1, 1993
$45 ... At the door
$25 ... One Day Rate
$15 ... Associate Membership

Anime America
298 4th Ave Suite 472
San Francisco, CA 94118
Voice Mail 415/241-8823

- Meet the Guests
- Dealers Room
- Art Show
- Anime on room TV
- 16mm & 35mm Theaters
- Autograph Sessions
- Artist Workshops
- Live & Video Gaming

NAUSICAÄ OF THE VALLEY OF WIND

ANIMESTORY

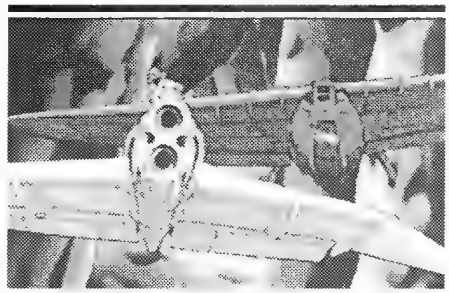
Since I can be rather long-winded about "Nausicaä", I'll try to be as brief as I possibly can. The story begins countless centuries after the destruction of industrial civilization as we know it. The civilization in question had, after long scientific research, discovered wonders such as space travel, cloning and genetic manipulations. It is said in the legends that even the "horseclaws" (bird mounts) had been mammals in the beginning. Biotechnology reached its apogee with the "God Warriors" (that's the name given to them by people of Nausicaä's era), monstrous humanoid war machines using nuclear weaponry.

War erupted and countless God Warriors were used. This war, known as "The Seven Days of Fire", lasted a single week, but sent the entire human race into chaos. The land was ravaged and polluted to the point where Nature had to invent a brand new way to clean both the water and the soil. Where pollution had hit the hardest, enourmous, muntant fungi began to sprout. These fungi absorbed polluted water and minerals, cleansing them of the pollution at the same time. However, the fungi forests had slight side effects: one of them was that human beings could not live in them because the spores spewed forth by the forest were deadly.

Since the humans could not approach the forests, the fungi started to spread, cleaning the Earth at the same time (of course, people of Nausicaä's era did not know what the forest was there for). The humans called this forest "The Sea of Corruption". I said at the beginning that nothing could live in the forest. This is not entirely true. Where the radioactivity had been intense (God Warriors had used nuclear weapons), the insects started to mutate and became enormous. The biggest of them all are the "ohmus". Capable of telepathic communication, it is hinted that they actually form a single consciousness. At certain times, the insects, in one single unpredictable push, start to roll out in tidal waves, thus transporting fungi's spores with them and overwhelming cities and entire kingdoms after a certain time (very short, the insects have problems living outside the forest). The insects die and the spores on their body start to sprout. That kind of tidal wave happened only three times since the Seven Days of Fire and is named "Daikaisho".

The last Daikaisho happened three hundred years before Nausicaä's era, and the humans reorganized themselves in three kingdoms: the Torumekian Empire, the Dorok Empire and the Autonomous Kingdoms of the Periphery (also known as Eftal Kingdoms). The Torumekan Empire is led by a temporal leader (an emperor) and is a warlike culture. The Dorok Empire is somewhat different. It is a theocracy (a religious state), led by a "divine" emperor and a council of monks. But this does not make the Doroks a bunch of softies! The third kingdom is a reunion of small kingdoms ("The Valley of the Wind", Nausicaä's kingdom, has only five hundred citizens) led by chieftains. All these little periphery kingdoms have signed a treaty of non-aggression with their close neighbor, the Torumekian Empire. In short, the Torumekians will leave the periphery alone if the periphery helps them fight the Doroks. When the saga of Nausicaä begins, the Torumekian Empire and the Dorok Empire are preparing for war. Nausicaä, forced by the treaty, has to help the Torumekian while the coming of the fourth Daikaisho seems more and more inevitable.

Technology

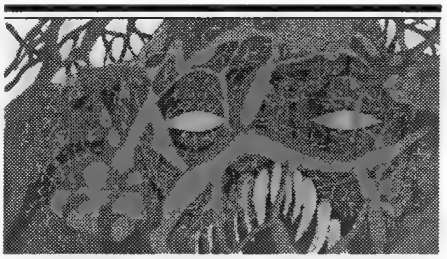


In Nausicaä, technology is characterized by its strangeness. It is composed of three main specialty fields: aeronautics (the engines), composite materials and biotechnology (genengineering). The highest technologies exist side by side with primitive weaponry.

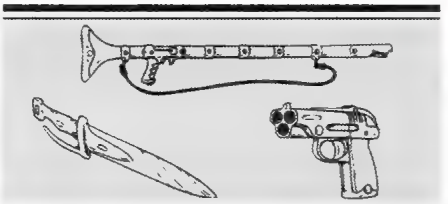
Aeronautics: By that, we mean both planes and airships. The planes function more or less the same way as the ones we know. It's their engines that are quite special. They are extremely miniaturized (not much bigger than a small garbage can!) and seem to be powered by fusion (but that is not sure). These engines are very rare. Since the technology to build them has been lost, when a plane crashes, the engines are saved first. The planes themselves

are relatively easy to build. The airships are mostly used by the Dorok and are often enormous. They look like big boats.

Composite materials: By that, we mean ceramics. The civilization before the Seven Days of Fire had been extremely advanced in this regard, but since then, the secret of how to make those materials has been lost. This is why some of the cities that were built over the ancient industrial centers often have ceramic mines (they also dig up all kinds of things, such as engines, weapons, etc) as it is the case with Pejitei (Asbel's kingdom). Another material that is often used is the shell of the ohmu insects. Extremely solid and light, it is used for weapons (swords and such) and as armor for planes (the valley gunship is made out of ohmu shell, hence its rather strange look).



Biotechnology: Although the secrets of that science have been lost for most humans, they are kept alive in the holy city of Shuwa, capital of the Dorok Empire. From what we can see in the manga so far, the Dorok scientists are able to manipulate genes and make bio-weapons (but they seem to have a problem controlling their experiments). Cloning is also used, but mostly on the person of the "Divine Emperor", who seems to be extremely old. Since the Dorok Empire is a theocracy, biotechnology is controlled by the High Council of Priests. The God Warriors, who destroyed the ancient industrial civilization during the Seven Days of Fire, were the result of biotechnology pushed to its wildest extreme. The giant "mutant mold" we see in part three of the manga is also a result of the abuse of this technology.



Weaponry: Even if some part of the technology is very advanced, the weapons employed are rather primitive. In fact, they're downright antediluvian! Swords and daggers are still in use (they are often made of ceramics; Nausicaä's sword is made of ohmu shell) as well as bolt action single shotguns. Small, primitive machine guns are still in use, as well as heavy machine guns. There are no energy weapons whatsoever.

Characters

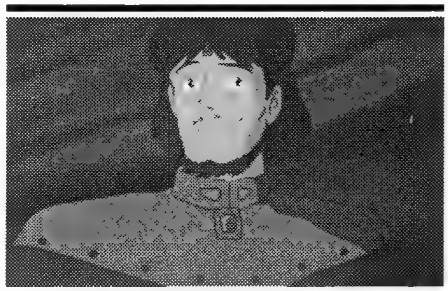
Nausicaä: Daughter of Jihl, chieftain of the Valley of the Wind and pilot of the valley gunship. Gentle and kind, Nausicaä is nonetheless a ferocious warrior when she feels it is needed. Her empathic link with animal beings is very strong, Nausicaä is one of the only humans capable of travelling in the Sea of Corruption. Very wise, she uses her keen sense of observation to conduct research on both the fungi and the insects, which helps her unravel the mysteries of the forest. She has tamed a little squirrel fox named Teto who follows her everywhere. Her favorite modes of transportation are Kai, her horseclaw, and "Mehve", a small glider which she pilots with fantastic skill.

Asbel: The son of the king of Pejitei, Asbel is also the pilot of one of the gunships of the city. His twin sister was killed during the Torumekian invasion, is one of Asbel's greatest desire is to avenge her by killing Princess Kushana, leader of the invasion. He has very strong feelings for Nausicaä.

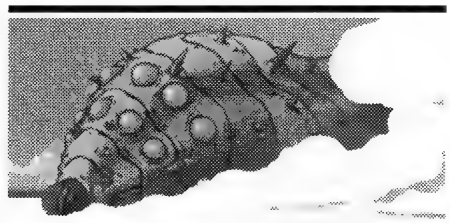
Kushana: The daughter of the Torumekian emperor, Kushana is also one of the best generals in any army of the surviving world. Ambitious and fiercely honorable, her greatest dream is to kill her three brothers, who are responsible for her mother's madness. Kushana is an extraordinary soldier and is totally unfazed by the idea of dying. In the movie, her left arm and both legs have been replaced by artificial limbs.

Yupa Miralda: Master swordsman of the periphery, he was Nausicaä's father's greatest friend and Nausicaä's teacher as well. A great traveller, Yupa has seen many things and shares his knowledge with Nausicaä, hoping that if they put their heads together, they will be able to solve the mysteries of the forest. Yupa is known throughout the land as a sage and great warrior.

Mito: One of the elders of the Valley and the co-pilot of the valley's gunship. Having nearly raised Nausicaä, Mito is fiercely loyal to her and loves her as he would his own daughter. He loves the gunship dearly and is always ready to give a speech to anyone who mistreats it in any way.



Kurotowa: At first sent as a spy by Kushana's brothers, Kurotowa soon learns to respect her both as a war leader and as a woman. A fantastic pilot and con man extraordinaire, Kurotowa has learned to survive in any situation. I don't know why, but I always imagined him speaking with a British accent. He's not featured prominently in the movie. Too bad.



Ohmu: Although these are insects, I felt compelled to include them in the characters. Enormous, with bodies that can be over 70 meters in length, the ohmu have telepathic powers and seem to share one consciousness. They have an extremely strong link with Nausicaä and help her figure out the mysteries of the forest.

Journey of Shuna

Although not a part of "Nausicaä", "Journey of Shuna" is worth a little mention. Published as a small manga by Animage Bunko "Juju", it recounts the long trek of a young prince from an arid valley who wants to find wheat for his people. Illustrated with over 200 color piece of artwork by Miyazaki. This little manga is worth having in your collection. That is if you can find it!

Dictionary

This dictionary concerns more the expressions used by the characters than actually explaining technical stuff. I thought it would be a good idea.

The Blue-Clad One: The name given by the Dorok's ancient scriptures to the messiah who will deliver them from evil. Nausicaä is thought by many to be "the blue-clad one".

The Sea of Corruption: The enormous forest of fungi that covers most of the world. It is inhabited by monstrous insects and is uninhabitable to humans mostly because of the toxic spores spewed forth by the fungi.

Daikaisho: Meaning "tidal wave" in ancient language, the Daikaisho takes place when the insects flood out of the forest and overrun cities and kingdoms. That, in itself, is not the worse. The worse is when the insects die! Since they come from the Sea of Corruption, the spores adhere to their body and start to sprout, thus creating more forest. The Daikaisho is known to have struck three times since the Seven Days of Fire and a fourth one is in the coming at the beginning of Nausicaä's story.

God Warriors: One of the most terrible weapons ever created by Mankind, the God Warriors were the ultimate weapon created from biotechnology. Humanoid-shaped, they stood 70 to 80 meters high and spewed a thermonuclear ray powerful enough to wipe out an entire city. In Nausicaä's era, they are found as fossils in the barren lands. There's only one left alive and the Dorok hope to use it to destroy the Torumekian army.

The Periphery: Composed of the remnants of the ancient kingdom of Eftal, the periphery reunites the Valley of the Wind, Valley of Sand, the Waji Valley and the biggest, Pejitei, the kingdom of Asbel. The periphery is bound to the Torumekian Empire by a treaty stipulating that they must lend support to the Torumekian in case of war.

Gunship: These well-armed, sturdy little planes are used by the small kingdom as their primary defense against aggressors. They are often armed with big cannons and machine guns, and armored with ohmu shell. There are not many gunships left and the ones that remain are treated with all the care possible.

NAUSICAÄ: the movie

Even if this movie was made from the comic, the readers of the manga will detect major differences between the plots. In the comic, the major antagonists are the Torumekians against the Dorok empire. In the movie, the Torumenkians are fighting Pejitei. In the comic, princess Kushana is looking for the God Warriors control stone while in the movie, the God Warrior itself is the reason to "visit" the Valley of the Wind. Kushana's role is also less important in the movie and there's no mention of her personal war against her brothers. A few other details were also omitted, liked Kai, Nausicaä horse claw, and the death of the father which is quite different. So is Nausicaä's first battle against the Tokumekians, all of this because he just couldn't give them all in a 2 hrs movie. Does this mean that the movie is not as good as the comic? The answer is: absolutely not! Although the plot of the movie is much shorter than the comic's, the interest is not lost. The basics of the story stay the same, with incredible storytelling and wild action scenes, however, since many details were changed, the plot concludes much faster than in the comic. The knowledgeable "Nausicaä" reader will also notice that the movie's plot seems to end with the first part of the comic, with the wounded Ohmu child being used as bait for the adult Ohmus, probably because when the movie was made, Miyazaki had only done the first part of the comic.

Although made in the 1983, "Nausicaä of the Valley of the Wind" is still, after ten years, one the best animation movies of all times. Even if the animation by itself is not always incredibly smooth, the light pastel colors (Miyazaki standard) and marvelous atmosphere more than make up for it. The music, by Joh Hisaishi, is often considered one of the, if the not the, best in Japanese animation and its dreamy quality is enhanced by the images themselves. Truly one of Japanese animation's greatest masterpieces, this movie will still be featured in the "top ten" for a very long time.

NAUSICAÄ: the comic

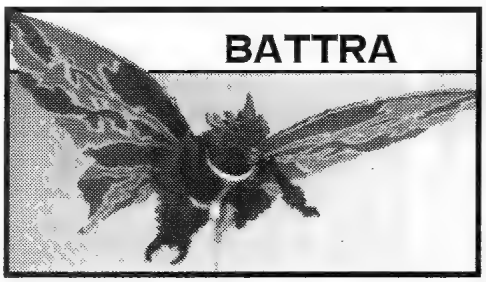
First published in 1982 as small installments in Animage magazine, "NAUSICAÄ of the Valley of the Wind" was a success from its very beginning. The idea for it had come to Hayao Miyazaki when he was a kid. He had been fascinated with the story (in Homer's "Odyssey") of a young Greek princess who loved nature and saved Ulysses from certain death. Another part of his inspiration was the story of a young Japanese princess who refused to abide by the criteria of beauty of her era (like blackening her teeth and her brows) and loved insect. Those two stories, mixed with Miyazaki's feelings about nature and what humanity is doing to it, were the foundation of the "Nausicaä" manga.

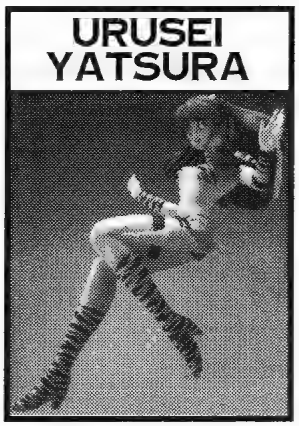
It's this vision that the author is trying to evoke through long this term manga project. The ascension of Nausicaä to a condition of messiah reconciliation between humanity and nature finds, in fact, more credibility in a long plotline. Although some people find Miyazaki's art too simple, we do not believe so. No one must forget that, in "Nausicaä", it's the story and the message behind it that is important. This, of course, does not diminish the quality of the art, far from it. Even if it is as complicated and technical as, let's say, "Appleseed", Miyazaki's style is much more artistic. Each drawing is truly a work of art. To the ones who do not know, Viz Comics has published part III.

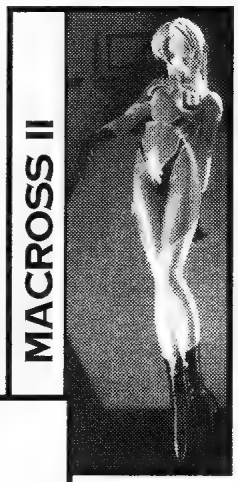
New Type

Hobbies and Toys

MODELS, GARAGE KITS AND OTHER JAPANIMATION GOODS







NEW TYPE
1531 B 10th Avenue
San Francisco, CA 94122
U.S.A.
Tel.: (415) 731-3077

Store hours:
Sat. and Sun.: 10:30 AM to 6:30 PM
Mon. to Fri.: 6:30 PM to 9:30 PM
By appointment only

Mail order catalog: $2.00

VISA MasterCard

The greatest selection of Garage Kits in America

LOCKE the SUPERPOWER

By Richard Martin

Special Thanks to Tsugihiko Suzuki and Debbie Delorme

"Locke the Superman" is a tale of a centuries old, green haired esper (one who uses psionic powers – E.S.P., telekinesis, precognition, teleportation, etc.) who maintains the appearance of a teenager. He was a war hero once, but now spends most of his time attempting to escape from the pains of his past.

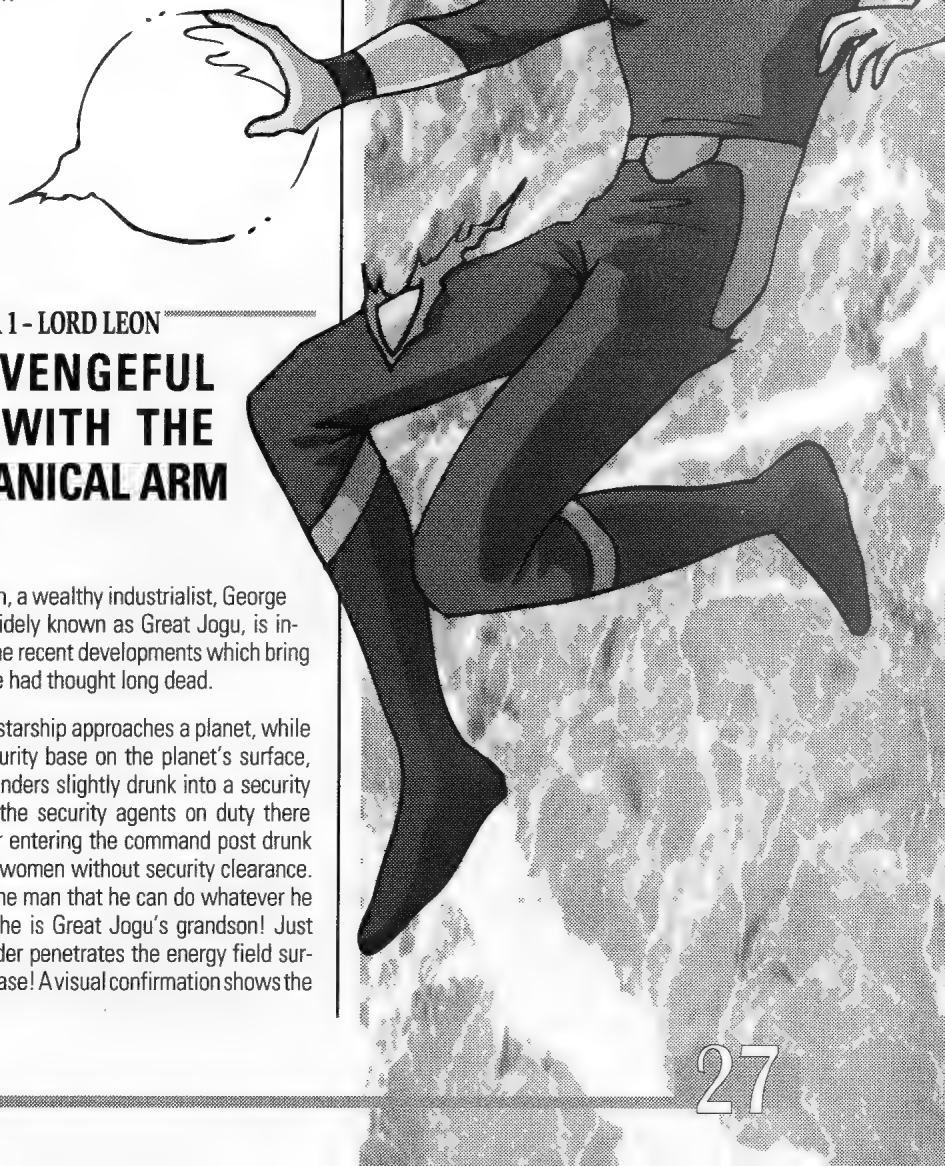
Locke was created by Yuki Hijiri and first appeared in a manga (Japanese comic book) series called "Sakaga Group". In 1980, Locke appeared in his own series called "Cho Jin Locke" or "Locke the Superman". As of October 1989, the book series has run 38 volumes. It is published by Hit Comics.

In 1980, Hirota Takeshi created a 10 minute Locke animated pilot film in order to test market the animated adventures of the green haired esper. The pilot film was entitled "Cosmic Game" and featured various scenes of Locke and other characters from the manga.

In 1984, a movie simply entitled "Locke the Superman" was theatrically released. The story was based upon the second Locke manga titled "The Century of the Witch". The movie told the story of a woman named "Lady Kahn" who was attempting to overthrow the Galactic Federation with her own regime of psionic warriors. Locke, who was attempting to live a normal life as a farmer, was tracked down by a Galactic Security agent who realized that only an esper can defeat Lady Kaum. During the course of the film, Locke defeated Lady Kaum, but his actions brought him back to the limelight of history and cost him the woman he loved. The movie wich did marginally well at the box office, has long been regarded both in America and Japan as a cult favorite. In 1989, the movie was purchased by the American video company "Just for Kids" and released under the title "Locke the Superpower". The translation was accurate, but the movie was heavily edited. In one instance, a very dramatic fight scene was completely removed.

In the late 1980's, Hirota Takeshi was drawn back into the Locke universe when Bandai and Nihon Animation decided to create a Locke O.V.A. (Original Video Animation) series. The first three parts would feature the "Lord Leon" storyline which appeared in Locke issue 3. Hirota Takeshi was commissioned to write the screenplay. The first three parts of the O.V.A. were released in 1989.

The following are the complete synopsis to the Locke "Lord Leon" O.V.A. series. A fourth Locke O.V.A. is scheduled to be released in March of 1991.



LOCKE OVA 1 - LORD LEON

THE VENGEFUL MAN WITH THE MECHANICAL ARM

At his mansion, a wealthy industrialist, George Roto, more widely known as Great Jogu, is informed of some recent developments which bring back a past he had thought long dead.

A mysterious starship approaches a planet, while on a high-security base on the planet's surface, Tsuen Lee wanders slightly drunk into a security post. One of the security agents on duty there chides him for entering the command post drunk and with two women without security clearance. Lee reminds the man that he can do whatever he wishes since he is Great Jogu's grandson! Just then, an intruder penetrates the energy field surrounding the base! A visual confirmation shows the

intruder to be the feared pirate, Lord Leon! Lord Leon survives all of the bases' attacks by using his psionic powers; he then enters the base and begins leaving a trail of death and destruction in his wake! Leon corners Lee who attempts to stop the pirate using a psionic barrier. A guard shoots at Leon and Leon's arm is hit! But, much to Lee and the guards surprise, Leon is a cyborg; his arm was a cyborg implant! Leon kills the guard and, with the help of his pirates, escapes from the psionic barrier and finishes off Lee. Leon leaves Lee's head as a warning to Great Jogu!

Later, on another planet, a young teacher named Flora leaves her school for the weekend. While shopping at a market, she runs into a man who looks very familiar – the hero of many wars – Locke the Superman!

Meanwhile, Great Jogu arrives at his command ship. He remembers a staff meeting which occured a few weeks ago in which his brother told him that his assets were being eaten up by Jogu's starship building project; a project which has not, and will probably never, show any profits. Jogu wasn't interested in profits from this project – he had good reason to construct the fleet of ships. Then he lost his temper with members of the Astoris Council who were worried about losing their investments in Astoris. But then they joked that if Astoris is taken by pirates, they will recover from the insurance policy claims! Jogu didn't find the jokes funny, as his grandson, Tsuen Lee, was recently killed by pirates!

At her house, Flora and Locke spend some time together. Locke inquires about a picture which flora has – "Is he your lover?" he asks. She tells Locke that the man is her brother whom she hasn't seen in a long time. She teels Locke that he reminds her of her brother.

Lord Leon's ship arrives at his base. Leon is helped to Dr. Matai's lab where the Doctor repairs Leon's arm. Matai tells Leon that he'd better not continue this vendetta, but Leon replies that he has to! The Doctor helped his sister and him 18 years before and if the Doctor hadn't saved them, both of them would now be dead! Leon tells the Doctor that he won't be preached to!

Meanwhile, Locke receives a telegram from Galactic Security. He decides to spend some time birdwatching in peace and quiet, since soon, he will be pulled back into death and war!

The next day, Locke meets with Calian of Galactic Security. Calian says that he's little nervous meeting the legendary, esper Locke. He tells Locke that he doesn't look like a person who is over 100 years old. Calian then goes on to explain that Great Jogu, the President of the Astoris Council is being threatened by the esper pirate, Lord Leon. Locke, reluctantly, agrees to give Galactic Security his help. Calian gives Locke some pictures of Leon which were taken by a security camera at the last base he attacked.

Meanwhile, Lord Leon has landed on the same planet where Locke and Flora are. He arrives at his sister, Flora's house. She is very glad to see him and tells him that she is seeing a man named Locke! She wants to introduce them! Leon tells his sister that his work has brought him to this planet and they can be together again!

Later, at a transit station, Locke and Leon psionically meet! Locke tells Leon to back off from Jogu, but Leon tells Locke to stay out of it! Them Leon realizes that Locke is the man who Flora is seeing! Leon leaves.

Three days later, Jogu's fleet is attacked when it comes out of hyperspace by Leon's ship! Leon boards and finds his way to Jogu's chamber! Leon finally confronts Jogu and tells him – "It's been a long time, Jogu, or maybe I should call you George Roto! Have you forgotten what happened 18 years ago at Antropi? My hands and legs ache for your blood!"

"But everyone died at..." replies Jogu.

"Ah, you remember! Now I shall send you to Hell!" screams Leon.

Leon draws his sword, but before he can kill Jogu, Locke teleports in! Leon tells Locke that he shouldn't have gotten involved! Leon and Locke face off for a psionic battle!

PART 2:
SHOWDOWN OF THE SUPERBEINGS

Lord Leon confronts Great Jogu on the flagship of Jogu's fleet, the Wolf-1. Leon's time for revenge has finally arrived. Leon speaks to Jogu...

Leon: Have you forgotten what happened 18 years ago on Antropi? My hands and legs ache for your blood!

Jogu: But, everyone died at...

Leon: Ah, you remember! Now, I'll send you to Hell!

But before Leon can kill Jogu, Locke teleports in and the two espers face off to do battle as Leon's pirate cruiser, the Griffin, hold their own against Jogu's close escorts. The Griffin dodges volleys of lasers.

Inside Wolf-1, psionic energies flare between the two espers. Locke yells to Leon that they can't battle inside the starship, but Leon won't yield. As Jogu's crew tries to burn their way into the room, Leon uses his psionics to keep them out. Locke attacks and knocks Leon down as the crew try again to burn through the door.

Leon is slightly stunned by Locke's attack. He tells Locke, "You're caught now!" but Locke perceives this as false bravado, until Leon grabs him from behind! Leon generated an illusion of himself to draw Locke's attention. Then, the doors to the cabin collapses as the crew enter. Jogu's men fire and Leon uses Locke as a human shield. Locke is riddled by energy beams as Leon escapes in his launch. Leon sets off bombs which he placed on Wolf-1 and then orders his crew to fire the Griffin's missiles on Jogu's ship. Jogu is evacuated from the ship and Locke is left to die. From his launch, Leon witnesses the explosion of Wolf-1 and mutters, "He got away..."

In an ever expanding belt of wreckage from Wolf-1, Locke begins to heal his wounds. Locke looks out into the sea of space and asks himself, "Lord Leon, what is your next move?"

Later, Jogu entertains guests at a party, but his grandchildren notice that something is wrong with him. Jogu leaves the party as his mind is hauntd by events from 18 years before. He goes to a control room and gathers members of his Esper Corp to his side. They report that they have yet to locate Leon, but have located his sister, Flora. The espers teleport away as Jogu lights up a cigar.

Meanwhile, Calian, a Galactic Security Agent assigned to the Leon investigation, meets up with Locke. They go for a drive and Calian comments, "I thought that 'Locke the Superman' was invulnerable..." Locke doesn't comment. He tells Calian that Flora doesn't know that her brother is a pirate. Soon, Locke believes, Leon will visit her. Calian and Locke arrive at Flora's house and find it ransacked and Flora missing!

A young Leon sees his sister being teased by her classmates. He psionically scares the children off but then his powers involuntarily strike out at Flora and cut her down. "Big Brother, why..." she cries. Leon awakens from his nightmare. He gives himself a booster shot to help control his body's rejection of his cyber-arm. With each passing day, his body's rejection becomes more painful, Bolts of energy flare from his arm and the pain increases.

Flora is being driven down a highway by her kidnappers. A helicopter flies down beside the car and the driver rolls down his window. "Thank you!" yells Calian from the co-pilot position of the 'copter. "What are you doing?!!" screams the car's driver. "I did a good job finding you, huh?!!!" replies Calian. The two espers in the car realize that the two men in the copter are from Galactic Security, Calian's chopper trails the car on a chase through a city. A young lady, Lond, flies out of the car psionically, and flies up to Calian's chopper. "They're espers!" Calian exclaims as he begins to have second thoughts about his plan.

In the car, Paras decides that Flora is helpless and he steps out to help Lond. Locke teleports in and slips Flora out of the car.

Lond sends Calian's chopper crashing into a building but then Locke arrives and saves the agents. Lond attacks Locke as Paras recognizes the green-haired esper. "That's Locke the Superman!" he exclaims. Paras saves Lond and tells her that "That's the man who destroyed Lady Kahn over a hundred years ago! Locke, the Superman!" Locke questions the two about the Astris Council, but Paras and Lond teleport away and Locke lets them go.

On the Griffin, Leon's crew celebrates another successful raid. Leon walks onto the bridge, trailing blood, sword drawn. He tells his men that they are going to set a course to the headquarters of the Astoris Council. Leon's First Officer protests, saying that it will be too dangerous, and Leon cuts him down. Leon appoints a new First Officer.

Locke, Calian and Flora look out over the star-like expanse of the city. Locke breaks the news to Flora about her brother's true profession. He isn't a trader; he's a pirate. This merely confirms Flora's suspicions. The girls starts to weep. Locke realizes that he must save Leon and uncover the truth behind Jogu.

Flora tells Locke and Calian how her father was blackmailed and how then he and his wife were murdered by Jogu, whose greatest love was for power and money. Then Jogu had Leon crippled and Flora blinded. The two children were saved by their parents' friend, Dr. Matai.

Meanwhile, Jogu receives a report that Paras and Lond have failed. He is not pleased at the news; Jogu wants Leon dead!

Locke takes Flora back to her house. Flora hugs Locke and tells him how she loves him. Locke looks into the distance with a deep pain in his eyes.

PART 3:

FLORA'S BLUE EYES

A young Leon saves his sister, Flora, from being bullied and he swears that he shall always protect her. Now, Lord Leon's cruiser, the Griffin, is being attacked by the forces of the Federation. The Griffin had sailed right into a trap – the Federation had assumed that Leon would attack the Astoris Coun-

cil. The Griffin is outgunned and, finally, explodes as Leon screams in agony!

The Federation Fleet sets into high-orbit above a beautiful, blue-green world. The fleet is conducting a search of the Griffin's wreckage. The fleet commander knows of Leon's esper powers and he doesn't want the pirate to survive. Locke teleports into the carnage and views the wreckage.

On a monitor, a news reporter gives the details on the death of the feared pirate, Lord Leon, while Great Jogu watches with slight interest. A young member of Jogu's Esper Corp, a woman named Marue, serves the industrialist a drink. She tells Jogu that the Federation Fleet is using a network of "ESP sensors" to verify that Leon is really dead. She toasts the end of Jogu's 18 year legacy and then teleports away.

Meanwhile, Locke has finished his search for Leon and teleports planetside to meet with Calian and Flora who are relaxing at a restaurant. Locke tells them that he could find no traces of Leon. Calian, assuming that this means Leon is dead, says that his job is finished. He'll leave Flora to be looked after by Locke and begins to walk away. Locke stops him and tells him, "Lord Leon is alive." Calian waves him off, "Is that so..." he replies and leaves. Flora tells Locke that she also believes her brother is alive. Locke tells her that he doesn't think that Leon is on this planet, but he is alive.

On the moon, Leon's rage builds as he kills some Federation workers. He then teleports back to his sister's planet. Leon lands in the city which houses Jogu's corporate headquarters. He stumbles in pain as his body continues to reject his cyborg enhancements. The populace mistakes Leon for an alien as Leon's painwracked mind sees Jogu's face in the crowd. Leon begins a rampage of killing as he searches for Jogu, the man who murdered his parents and crippled him and his sister. Jogu's Esper Corp witnesses the slaughter. Locke and Flora arrive in an attempt to save Leon from himself.

Locke tells Flora, "Don't approach him right now."

"No. He'll listen to me!" replies Flora.

Flora tries to calm her brother who doubles over in pain as energy waves coil around his arm. The Esper Corp realize that Leon's bionic arm will soon "backfire" and Uru tells them that they must stop Locke from interfering. Uru uses his psionics to impose Jogu's image over Flora. Leon goes into a rage and attacks Jogu! Locke is attacked by Paras and Marue as Leon cuts his sister down! Lond, Dafunis, and Uru attack Lord Leon. Leon teleports away and steals a space shuttle. Leon realizes what he's done to Flora and swears to avenge her! Leon pilots the shuttle into deep space.

At a funeral home, Locke appears by Flora's coffin.

Calian sits in his office and examines some police files. He sees a familiar face and prints out the information. He then runs for the door.

Leon lands his shuttle on a barren planet – the home of Dr. Matai. He enters the doctor's home and finds the doctor dead. Locke steps out from behind some equipment and tells Leon that he arrived a few hours ago. Dr. Matai had comitted suicide, but he left a message for Leon. Locke plays the message disk. Dr. Matai's image appears on a screen and explains to Leon that he used his powers to help Leon and his sister. His cyber-implants were created to benefit mankind, not to help a pirate who murdered men. He tells Leon that he can't live with the pain of knowing that his science is being used to destroy men.

Leon asks the doctor how he could betray him like that; "You were going to save me!" he screams. Locke realizes that Leon can be saved, but Leon attacks him.

The Federation Task Force Captain remembers how Locke had sworn to help them capture or destroy Leon. Then, the quiet of the bridge is broken by an "ESP sensor" alarm. Leon has been found.

Meanwhile, Leon and Locke battle as psionic energy rips through space. Jogu's Esper Corp arrives and sets up an anti-teleportation field around the area. They take on Leon but are all killed as Locke watches. Locke attacks Leon but is beaten. The Federation Fleet arrives and witnesses the battle. Locke lies wounded in body and spirit, but then images of his past loves appear to him. Amazuma and Cornelia speak to Locke and tell him that he must survive!

Leon is ready to finally destroy Locke but Locke sends out a message to the Federation Fleet. They must get their ships away from the planet. Then, Locke destroys the planet!

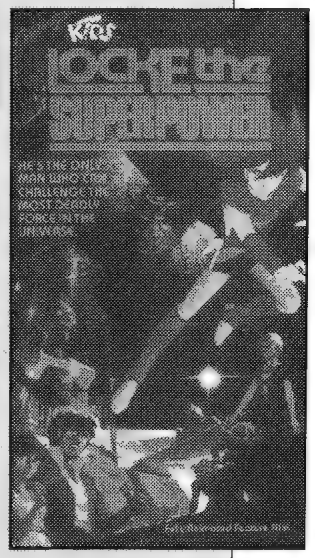
Three years later, a luxury liner splits the ocean. On board, Jogu enjoys himself, but his rest is interrupted as a Galactic Security helicopter arrives. Calian places Jogu, otherwise known as George Roto, under arrest for murder. Calian walks over and talks to Locke who was aboard the ship.

Calian comments on the tragedy of Leon and Flora which finally convicted Jogu. Locke replies that it wasn't such a tragedy. Locke shows Calian that Flora and Leon are still alive, in fact, today is Leon's third birthday. Locke brought Flora back to life and removed the pain from Flora by erasing her memories of the Lord Leon affair.

Locke tells Calian how at the end of their battle, Leon wanted Locke to kill him, but Locke wouldn't. Leon realized that Flora's death was a direct result of his vengeance against Great Jogu. Leon then told Locke that if Locke didn't kill him, he would end it all by flying into the sun. Locke told Leon that he could give him another chance and Leon agreed to the plan. Leon was given the chance to start over.

With the Lord Leon affair over, Locke leaves the planet. He has no further ties to this world; Flora no longer remembers her love for the green haired esper. Locke is alone again.

LOCKE the SUPERPOWER



He's the only man who can challenge the most deadly force in the universe. On a remote farm, a strange green-haired boy tends his flock of sheep. Yet, when dashing Colonel Yamaki from the Federal Army Intelligence arrives, this silent country boy's identity is revealed to be LOCKE THE SUPERPOWER. He's over 100 years old and has powers that defy the imagination! That's why the government needs Locke — to search the galaxies and destroy the most deadly menace in the cosmos: Lady Cahn. However this treacherous space queen is not going to give up so easily! She deals Locke and Yamaki one sinister blow after another in an ultimate fight to the finish... through space and time itself! 1984, Nippon Animation Co., 92 min. Released in English language (1987) by Celebrity Home Entertainment (Peregrine Film Distributions). Cat.# CHE 3003.

A movie with average animation and a quite classical pathetic story. Locke, despite his childlike appearance, has powers. He must stop Lady Cahn ESPers' army, but she plans to destroy him before, using Amelia (who can annihilate other ESPer power). Locke's friend's, Yui, is in love with Amelia, while Locke himself is in love with Cornelia, Lady Cahn's agent. Love will save them, but Cornelia's memory will be erased because of her crimes and she will not recognize Locke anymore. He is alone again. Charming, but not as good (animation- and story-wise) as the OVA series.

CJP

EVENTS

ANIME EXPO UPDATE

The latest Guests of Honor are: Yasushi Nirasawa (Model Master; Modeling/painting for FUTURE NINJA, ZEIRAM, and SHIN (True) KAMEN RIDER; designs for Mega Drive (Sega Genesis) game BEAST WARRIOR Illustrations: "Fantastic Creature World" from MODEL GRAPHIX Manga, "Phantom Core", serialized in HOBBY JAPAN Extra. He occasionally does modeling for MODEL GRAPHIX and HOBBY JAPAN. Most of his models are sci-fi/horror related ones) and Takayuki Takeya (Model Master who has worked in ZEIRAM and accursed live action version of KUJAKU-OH. He also made garage kits of characters from ZEIRAM. He is now working on Kotobukiya's Amano Yoshitaka Character series). The new Industry Guests are: Newtype Hobbies & Toys, Running Ink Animation Productions, Seventh Street Games, Pixar, Streamline Productions, NeXT Computers, Xaos Inc., Pacific Data Images (PDI). Foreign Industry Guests: TAO Corporation, AIC, Cambridge Animation.

MANGA

ANIMERICA

The June issue of ANIMERICA examines the world of the popular manga and anime series SILENT MÖBIUS. This series began in 1988 and has come to be one of the most talked-about multi-media phenomenon in the anime and manga world. ANIMERICA talks to the creator of SILENT MÖBIUS and GUNHED, Kia Asamiya, in an exclusive interview.

The focus on SILENT MÖBIUS continues with a "behind the scenes" glimpse into the production of the new SILENT MÖBIUS movie. Anime and manga translator Toshifumi Yoshida provides insight into the production secrets of this upcoming movie hit. Also, in the ANIME Q&A, Viz Comics managing Editor Satoru Fujii talks about the highly successful manga series.

And, last but not least, the sexy stars of SILENT MÖBIUS will be featured in a full-color pin-up pictorial titled "The Girls of Silent Möbius".

In the fifth installment of the BUBBLEGUM CRISIS companion series, AD POLICE, boomer messiah No. 28 continues his "great enterprise" while pensive No. 55 wonders if the world is truly ready for the "next phase in evolution". Also featured is the fourth chilling installment of Rumiko Takahashi's Horror masterpiece MERMAID FOREST. Entitled "A Mermaid Never Smiles", this is the conclusion to the first chapter of this macabre tale.

Plus, as always, the latest news from Japan and America, reviews of subtitled and dubbed anime titles, developments in the world of manga, results of the reader poll and much more. ANIMERICA #4 ships June 1st. (Viz Comics).

MAISON IKKOKU

MAISON IKKOKU is one of Rumiko Takahashi's best-loved stories in Japan and, along with RANMA 1/2 and LUM, is one of her major works. In Japan, fifteen graphic novels of MAISON IKKOKU were released, each volume selling over 1.5 million copies. This was a remarkable feat and the series was an enormous hit in Japan. MAISON IKKOKU spurred a popular television animation series in Japan as well as a live-action film.

MAISON IKKOKU has a legendary status among manga fans in North America despite the fact that the story was only available in Japanese, until now. The plot is so heavily reliant on the dialogue that its current popularity among most North American manga fans is based on faith alone! Well, the wait is over, and in June Viz will release MAISON IKKOKU #1, the first issue of a seven-issue series.

MAISON IKKOKU is a wonderful tale of love and romance between a beautiful young widow who manages an old apartement building and a male college student who lives there. The other residents of Maison Ikkoku make up the eclectic and eccentric supporting cast that is so integral to Takahashi's distinctive comedy style. As with all of Takahashi's stories, the plot can never be completely cut and dry and this is no exception. Boy meets girl has never been so much fun.

Unlike its counterparts LUM and RANMA 1/2, which were targeted for readers of all ages, MAISON IKKOKU was aimed at young adults. The plot, while retaining its comic nature, is also substantial and realistic. Satoru Fujii, Managing Editor of Viz Comics says, "This is my favorite Rumiko Takahashi work because it is based on realistic situations and characters which makes her humorous style even more hilarious".

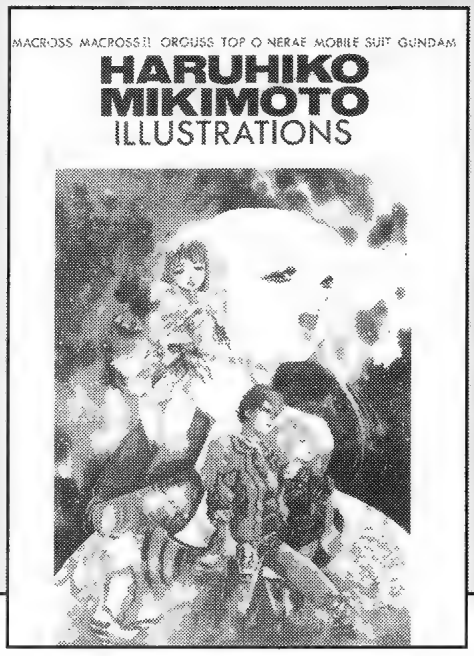
The story also has warmth and a great deal of charm. The characters are multi-faceted and the plot has many subtleties. Kyoko, the young widow, and Yusaku, the college student, both grow and develop as they discover themselves while pursuing one another. This marvelous mixture of human emotions makes this attractive romantic comedy a surefire manga hit of 1993.

Takahashi is featured in the May issue of MADEMOISELLE magazine. The MADEMOISELLE sidebar will examine the world-wide Rumiko craze, focusing on the popularity of RANMA 1/2 in the United States. (Viz Comics).

ANIME

MIKIMOTO ILLUSTRATIONS

For over a decade the vision and artistry of Haruhiko Mikimoto has inspired a legion of Japanese animation fans. For the first time his extraordinary illustrations are compiled in a special collection: HARUHIKO MIKIMOTO ILLUSTRATIONS, produced by Movic Co. Ltd. and distributed by Books Nippan (Granata Press is distributing in Europe). This work includes illustrations from his legendary creation MACROSS as well as ORGUSS, GUNBUSTER — AIM FOR THE TOP!, MEGAZONE 23, MARIONETTE GENERATION, MOBILE SUIT GUNDAM 0080, and this year's hit MACROSS II. This full color edition of 96 pages has been created for the United States market only, it will NOT be available in Japan. There are two versions available, a softcover version which retails for $26.95 US and a limited (1,500 copies) edition hardcover, signed and numbered by Mr. Mikimoto, which retails for $59.95 US. Each edition includes fully translated English text as well as a full-color never before seen Mikimoto illustrations depicting the two generations of MACROSS as covers. Books Nippan has also released two other books in the same category: MOBILE SUIT GUNDAM ILLUSTRATION WORLD (in collaboration with Sunrise, 144 pgs), and FIGHT! ICZER-ONE PERFECT COLLECTION (in collaboration with Kubo-Shoten, 128 pgs, $24.95 US). All these books are a must for anime fans.



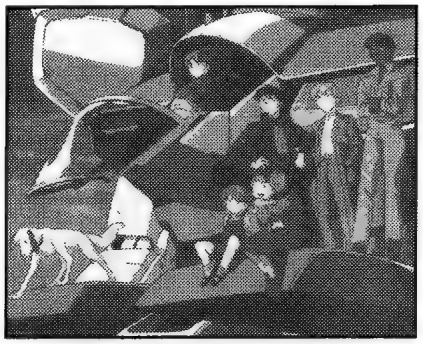
MORE ANIMEIGO

AnimEigo, the leading U.S. releaser of subtitled Japanese animation, is pleased and proud to announce the licensing of three new titles from Toei International. Included in the package are two of the classic films of Japanese Animation, MY YOUTH IN ARCADIA and THE DAGGER OF KAMUI, as well as the first in the SHONAN BAKUSOZOKU series of OVAs. While ARCADIA and KAMUI are well-known to fans of Japanese animation, SHONAN is in a genre unique to Japan, and little-known in the United States — the "honorable high-school gang" genre. Known around the AnimEigo office as "Teenage Student Samurai Bikers," it is a series of stories centering around a small gang of rebellious (but decent, deep down) high-school bikers. SHONAN is an example of AnimEigo's committment to bringing to U.S. audiences a broad spectrum of Japanese animations, and if sales of the first tape in the series meet expectations, AnimEigo intends to license and release the rest of the series. Release dates, running times, and pricing will be announced shortly. (AnimEigo, March 21 1993, Tokyo).

AMBASSADOR MAGMA

US Manga Corps announces the release of AMBASSADOR MAGMA Vol. 1. Ambassador Magma is a golden rocket created to defend the planet Earth. Goa, previously defeated by Magma, has awakened from dormancy and attemps to recapture the planet. Magma has also been reawakened to watch over the planet. This first volume contains three episodes. "My Name Is Goa": Fumiaki Asuka and his daughter Miki are keepers of Goa and Ambassador Magma's spirits. After Fumiaki is captured by aliens and releases Goa's spirit, Miki is pursued and finds protection in Atsushi Murakami's house. She discovers the true purpose of her life and must decide what to do. "The Gold Giant": Goa's attempt to capture Miki fails and Ambassador Magma returns to Earth. This doesn't disrupt Goa's plans as he sends humanoid creatures to begin the assault. Mamoru gains some valuable insight about Goa and Magma from the protector of the Earth. "Silent Invasion": As Atsushi and Junya try to uncover evidence of Goa's existence, a mysterious stranger appears. Mamoru and Tomoko are attacked by a savage canine and must fight to stay alive. Cat. # USR-DIE02. Color, Stereo, 90 min., English language dialogue, $29.95. Release date: May, 5. (Central Park Media).

V I C T O R Y G U N D A M



In October 1992 NEWTYPE, Yoshiyuki Tomino mentionned in an interview that he wanted to experiment a new GUNDAM series with 12 or 13 year olds as main characters. Now it is done! It began on Japanese TV on April 2nd at 17:00, and it is named MOBILE SUIT FIGHTER V-GUNDAM. Tomino will be the general director and Hiroshi Osaka (0083) will be character designer. The mechanical designs are still done by Kunio Okawara, this time with the help of Hajime Katoki (0083) who brought the main design and the separation concept.

BACKGROUND. The time is U.C. 0153, about a century and a half after humans started to move from Earth to outer space. Thirty years after F-91. With the Earth Commity in charge, people's lives had become boring: rebel fighters and people pressing for change were soon forgotten. But amidst this mess, on Side 2, the Zansukaru Empire is heading towards war with Queen Amoniasu. Side 2 is a place that was hardly ever mentioned up to now in the GUNDAM series. We don't know much about the history of this area, what road they took, what they are now. The story shows us the war from the point of view of a teenager, Usso Evins. He is growing up as he is involved in the war.

CHARACTERS. The main characters are Usso Evins (13 year-old) and Shakuti Karin (a 12 year-old girl). They are toddlers compared the other GUNDAM heroes. They are both from Earth and are just beginning their adventures in outer space. They are intelligent and don't do pathetic things. Both are headed for a bright future... Other characters are: Kuronokuru (Usso's enemy from the Zansukaru Empire), Katejina (Usso's first partner), Odero (13), Wellen (10), Mabetto (22 year-old core-fighter pilot), Suzy (10 year-old girl), and Caruruman (1 year-old baby). 13 year-old hero & heroine. Almost the age of the GUNDAM series. The kids of V GUNDAM are starting a new generation of GUNDAM.

MOBILE SUIT. The Victory Gundam is the direct evolution of the small, high intelligence machine that was Riga Miritia's F-91. The new Gundam is 15 meters tall and uses the Core block system from the ZZ. It has two combining parts and can amazingly attach itself to extensions for power ups. There is also new Zaku Mobile Suits in the Zansukaru Empire.

(Translated from NEWTYPE (03, 1993): pp.12-15 by Daichi Saeko; Edited by Claude J. Pelletier).

This series marks the return of GUNDAM to TV. It clearly tries to renew the GUNDAM story, maybe because the last series and movie were not as successful as expected. It uses the same very nice concept as 0080 (the war being viewed through the eyes of kids), but this time with a lot more action. It was probably the lack of action that prevented 0080 from becoming a great success in Japan. Now they expect a better score by combining several successes' recipes. It definitely aims at a younger audience, probably to create an entirely new generation of GUNDAM fans, and because it constitutes now the greatest part of the viewers. After having seen a small clip of the show, we can say that the animation seems cheaper (it is a TV series...) and the story is quite silly (kids in transformable Gundam!!!), but we are sure it is worth watching. It may even be a success in Japan. April's NEWTYPE tells more about it, showcassing the transformation sequence and an interview with Tomino.

M O R E S T U F F F R O M P A L L A D I U M

MACROSS II RPG will be a complete role-playing game with Palladium's usual dynamic artwork based on the actual animation model sheets and cels. This new RPG is based on the animated mini-series currently available on videocassette from US Renditions and as a comic book series from Viz Comics. Complete stats, drawings, and diagrams will provide role-players, fans and collectors with everything they ever wanted to know about the new transformable mecha, alien/villains and heroes from the animated series. The game will use the same basic rules as Palladium's RIFTS and other mega-damage game settings. Cat. #590. Written by Kevin Siembieda. Art by Kevin Long, Newton Ewell, & Wayne Breaux. Release in June or early July. $11.95/$15.95.

Palladium Books plans on launching its line of quality metal miniatures. These non-lead miniatures will include MACROSS II figures and very likely characters and mecha from "other" popular Japanese animated series. "I can't say too much at this point," grinned Siembieda, "but just let me say that we aren't stopping with MACROSS II when it comes to metal miniatures or role-playing games. We'll reveal more details when the time is right." All the miniatures will be high quality, with an attention to detail and scale. The first metal miniatures will be based on Palladium's phenomenally popular RIFTS role-playing game about a future Earth where dimensional "rifts" have transformed it into an alien world besieged by supernatural monsters and brimming with superhumans, cyborgs, robots, alien invaders, magic and mecha.

MORE ROBOTECH™?! "In my humble opinion, ROBOTECH continues to be the most popular of all Japanese animated series, at least here in the United States," said Siembieda. "We are constantly asked for new products and interest seems to be increasing. So who am I to deny the fans of what they want." Sounds like new ROBOTECH products on the drawing board. Keep your eyes open and your ears to the ground. (Palladium Books).

FLASH NEWS

There will be an ANGEL COP 2 OAV series.

The first issue of ANIMERICA had eight pages in color. Starting from issue #2 (April) ANIMERICA will be featuring spot color throughout the entire magazine.

Gainax's newest TV series is called IRRESPONSIBLE CAPTAIN TYLOR. Like NADIA (and most of what they are doing) it is in the parody tone. The ship is a mix of other reknown ships (Nautilus, Macross, White Base, Yamato) and some characters have a familiar look (twins resembling to KOR's Hikaru). Definitely very funny. It will be released monthly, beginning in April. Two episodes per disc, for ¥5,300.

The May issue of MADEMOISELLE magazine feature sidebar on Rumiko Takahashi and her great success in North America. It will particularly talk about RANMA 1/2.

RANMA NIBUNNOICHI will be released on LD in July. The box set (41 discs!) will cost 250,000 yen. Ouch! It's $2,500! Now the way will be opened for someone to purchase the rights for a North American release.

RUSTY ANGEL ("Battle Angel Alita") will be release in LD on 06/21.

SAILOR MOON will be coming out soon on LD.

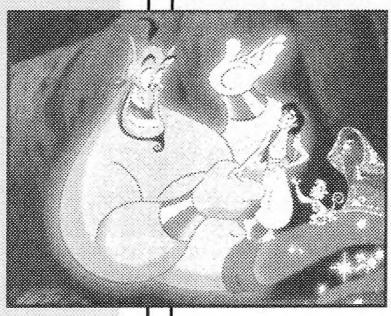
It was a TV series. It was an OVA series. Now it is on the big screen. SD GUNDAM made it to the theatres in Japan on March 13th. It features a triple pack: "SD Gundam Side History: The Cavalry" (53 min.) by Amino Tetsuro, "SD War Records, Peace, Etc." (15 min.) by Imanishi Amino, and "SD Command Wars III Super G Arms" (15 min.) by Sugiura, Kawamoto and Sano.

CARTOONS

The Disney Channel will be premiering 101 DALMATIANS this May.

Fox is considering giving SIMPSONS character Krusty the Clown his own spin-off series. Yikes! Speaking of our favorite family, THE SIMPSONS reruns will be available for syndication in September 1994.

Claster Television will begin distributing CONAN THE ADVENTURER as a 65-episode strip for next fall, along with thirteen new computer-generated episodes of TRANSFORMERS: GENERATION 2.



Disney has announced plans to give Aladdin his own television series in the fall of 1994. The genie won't be voiced by Robin Williams, but by someone with a similar comic range.

This fall, HBO will be airing a six-episode series entitled SHAKESPEARE, THE ANIMATED TALES, in an attempt to bring great literature to the masses. Didn't CLASSIC ILLUSTRATED tried to do this with comics?

MGM Television is going to attempt to re-establish an animation studio in Hollywood, as have Warner Bros. and Universal in recent years. MGM has named Mark Young, the Senior VP of Development at Hanna-Barbera, to head the new entreprise. Their first project will be a revival of the PINK PANTHER as a regular series for the fall of 1993, in conjunction with Claster Television. Paul Sabella will be joining Mark Young to spearhead the 40-episode project, in which the Pink Panther will be blessed with a voice.

Don Bluth Studios laid off 500 employees between their Ireland and Los Angeles studios in October, followed by a request for bankruptcy protection in Ireland. A TROLL IN CENTRAL PARK and THUMBELINA remain incomplete, although they are scheduled for release this summer by MGM.

JOHNY'S GOLDEN QUEST, a new two-hour JOHNY QUEST movie, will premiere on the USA Network sometime this March.

Another new company has entered the market for translating Japanese animated videos. AD VISION has released DEVIL HUNTER YOHKO (Mamono Hunter Yohko), subtitled, on VHS, for $29.95 US. This Spring, they will also release SOL BIANCA ($39.95).

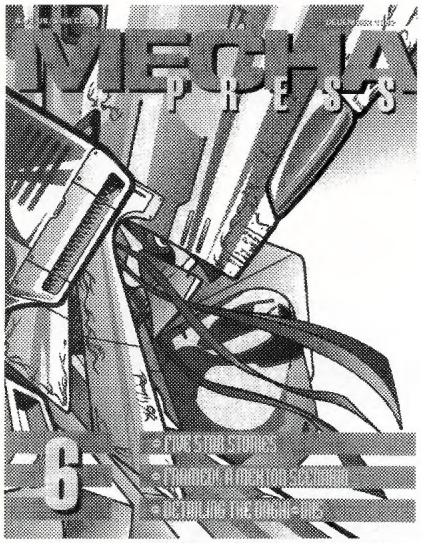
Emru Townsend
From FPS (February '93)

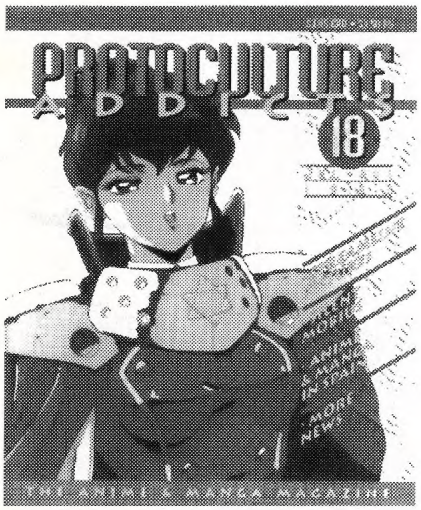
NEXT ISSUE!

More pages!
New layout!
Orange Road

Us Renditions
Ad Vision
Giant Robo

IANUS PUBLICATIONS' PRODUCTS





○	Anime Shower Special	#2	$3.25 US, $3.75 Can
○	Anime Shower Special	#3	$4.50 US/Can
○	Cybersuit Arkadyne	#1-3 each	$2.50 US, $2.95 Can
○	Poster-Zine (Akira)	#1	$3.95 US, $4.50 Can
○	Mecha•Press	#1, 4-6 each	$4.95 US, $5.50 Can
○	MP Subscription	- 6 issues	$25 US, $28 Can, $36 US oversea
○	Protoculture Addicts	#10-11 each	$2.50 US, $2.95 Can
○	Protoculture Addicts	#15	$2.95 US, $3.50 Can
○	Protoculture Addicts	#16-20 each	$3.50 US, $3.95 Can
○	PA Subscription	- 6 issues	$18 US, $21 Can, $25 US oversea
○	Gamers' Herald (Journal)	#1	$1.95 US/Can
○	Night's Edge (Cyberpunk - 96 pgs)		$14.95 US/Can
○	N1: Necrology (Cpk - 32 pgs)		$8.95 US/Can
○	Survival of the Fittest (Cpk - 32 pgs)		$8.95 US/Can
○	N2: Now I Lay Me Down (Cpk - 32 pgs)		$8.95 US/Can

TOTAL order:_____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Canadian residents must Add GST (7%) -- For Shipping add per title: 0.75$ in USA, 0.50$ in Can, 1.50$ US oversea.
Checks or Money-Orders must be drawn to Ianus Publications, Inc.

IANUS PUBLICATIONS
2360, de LaSalle Ave, #211, Montréal, Qc., Canada, H1V 2L1

CENTRAL PARK MEDIA

YOUR JAPANIMATION SOURCE!!!™

Japanese animation is rushing into our country and onto our TV screens!
This new genre is:

ACTION-PACKED!

SEXY!

INTRIGUING!

It's sexy—it's intriguing—it's action packed: it's like nothing you've ever seen! Don't miss out on the action. **Central Park Media** is the leading supplier of Japanese animation carrying:

THE RIGHT STUF **US RENDITIONS** **U.S. MANGA CORPS™** **ANIMEIGO**

Call **1-800-833-7456** for our FREE catalog.

CENTRAL PARK MEDIA™

250 West 57th Street, Suite 831, New York, N.Y. 10107 Phone: (212) 977-7456 Fax: (212) 977-8709

scanned & edited
by kitsunebi